



ST. SWITHIN'S QUADRANGLE, MAGDALEN COLLEGE, OXFORD.

*Photo, Wheeler, Oxford*

## THE LIFE AND WORK OF GEORGE FREDERICK BODLEY.

By EDWARD WARREN, F.S.A. [F.].

Read before the Royal Institute of British Architects, Monday, 14th February 1910.

**I**N accepting the flattering invitation of the Council to read a Paper here upon the life and work of my former master, George Frederick Bodley, I feel that I have committed myself to a task of some difficulty and delicacy. For Mr. Bodley, as you know, worked for many years in partnership with Mr. Thomas Garner. That partnership, indeed, covered the middle period of his long, active, and distinguished career, a period of more than twenty-five years, and one which, on account of its full productiveness and of its marked developments, it would be impossible in any sense to ignore.

It is always difficult, where an estimate of individual character is sought, to deal with the outcome of such a collaboration, and a partnership in art presents peculiar difficulties, where it implies imaginative conception of a strongly defined order. The attempt to be exactly just to both collaborators, to apportion to each his due meed of influence and of creative industry, necessarily brings one upon delicate ground. To what extent I may be qualified for this attempt, I must leave to the, I hope, indulgent criticism of my hearers. As far, however, as intimate connection, I am happy in being able to say, of long and close friendship, with both partners, may have fitted me for that task, I can plead no extenuation.

My intention is, with your permission, to divide this review of Mr. Bodley's life and work into three periods—the youthful initial period of training and of individual work, the middle or collaborative period, and the final one of reversion to single practice—and to deal chiefly and as far as possible with such instances of creative work, for description and illustration, as are entirely attributable to Mr. Bodley, or which are strongly characteristic of his manner and influence.

In making this discrimination, it is no derogation of the high talent, marked ability, and extraordinary industry of Mr. Garner, to say that, if no such collaboration had ever come about, and if, therefore, the career of Mr. Bodley had to be considered as single and unassisted, and his reputation had to rest entirely upon his wholly individual work, his title to distinction could hardly be diminished. Before going farther I wish to acknowledge my debt to Mr. Cecil Hare for the verification of facts and dates, the loan of many photographs and drawings, and kindly help in all directions.

#### THE INITIAL PERIOD.

George Frederick Bodley, who was descended from the family of Sir Thomas Bodley of Oxonian fame, was born at Hull in 1827, the son of a physician of considerable talent and repute. His mother was a lady of high intelligence, and of unusual gifts and attainments, to whom her son George ever attributed the decisive influences of his life. While he was still a boy, his father, Dr. Bodley, moved to Brighton, and it was in that town that George first met Sir Gilbert Scott, whose pupil he subsequently became, incited to that course, as Professor Simpson has stated in the pages of the JOURNAL,\* by reading Bloxam's *Gothic Architecture*.

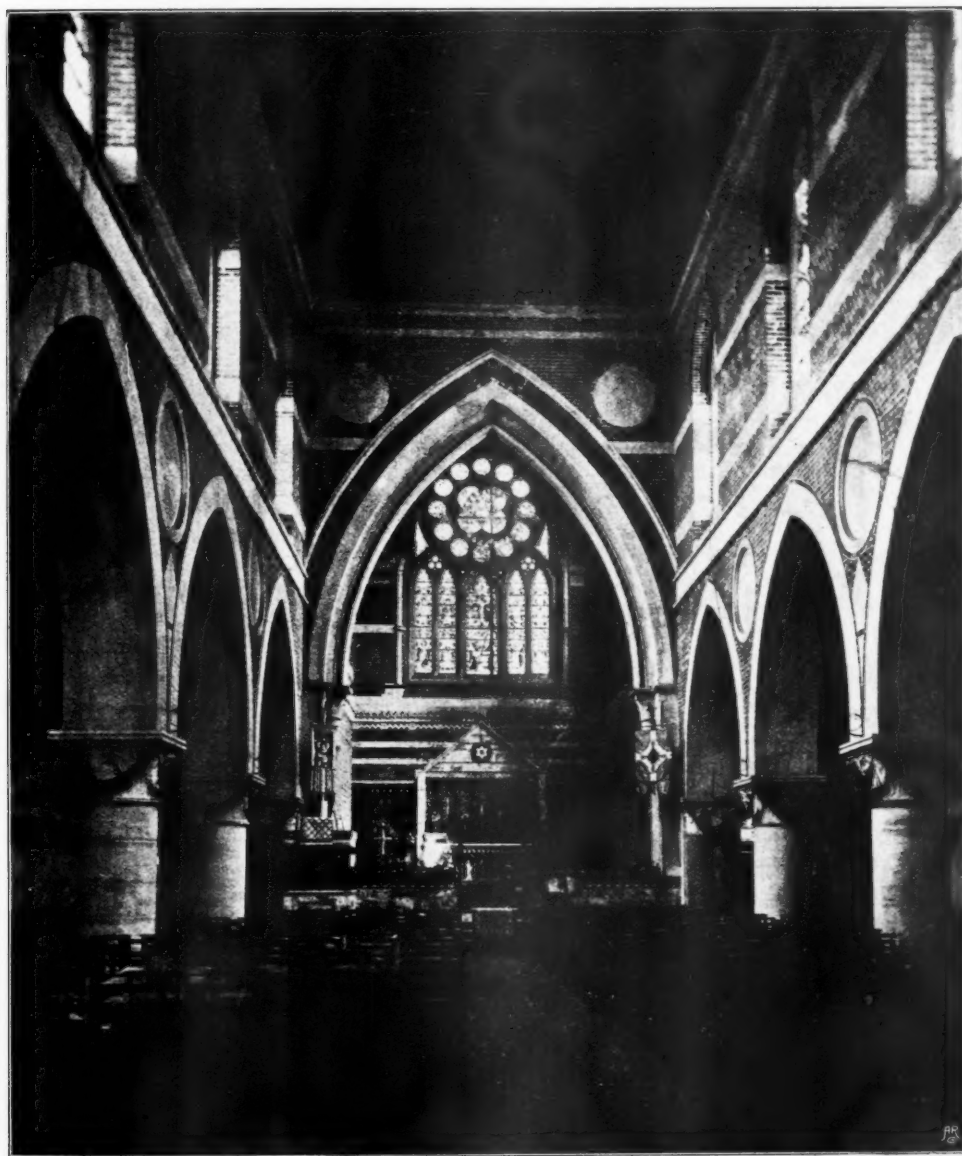
To Sir Gilbert, then Mr. Gilbert Scott, he served an old-fashioned, long apprenticeship of five years, living in his master's house in Regent's Park. He found, as he often told me, his early studies and employment in Sir Gilbert's office rather dreary. He did not take kindly to the dry and academic expositions of Classic architecture, and of the "Orders," which he met with at first, but his enthusiasm revived with employment upon drawings for Gothic buildings, and I remember his telling me that he set out the arcades of St. Michael's Church, Great Peter Street, Westminster.

Unlike many, if not most of us, this young architect had not long to wait for professional opportunities. Work came to him almost at once upon the expiry of his apprenticeship, and his first commission was to add an aisle to a church at Bussage, in Gloucestershire, for Thomas, the brother of the better known John Keble. This was followed by a constant flow of work, almost entirely upon churches, and, launched thus upon the full flood of the Gothic revival, ardently enthusiastic, brimming with energy, and rejoicing in the early recognition of his ability, he began a career of promise, the close of which, in honour and dignity, came after more than half a century of constant employment, barely two years ago.

Drilled, during his five years at Sir Gilbert's, in a somewhat rigid convention of English Gothic, he, not unnaturally, began his active independent career with a revolt. This is very evident in his first complete church, that of St. Michael at Brighton. Tired of the formalised versions of English thirteenth and fourteenth century styles, with the stereotyped and elaborate mouldings and carvings which characterised the school in which he had been trained, he designed this church in an extreme severity of form and detail, and with a character suggesting the Early French rather than the Early English type. This building, now ruthlessly spoiled by the addition of a large incongruous nave and aisle by another hand, shows an original and most refined adaptation of a cognate style. Mr. Bodley struck, with this his first church, a note which is never absent from any of his subsequent work, that of suave severity. St. Michael's is—alas! was—a simple building of red brick, with a rather narrow and lofty nave of four arcaded bays, roofed with a simple trussed-rafter roof, and heavy "lean-to" aisles, lit from clerestory windows of two lights each, and by a very simple and effective group, consisting of a "rose" of circular lights, and two two-light windows in the western wall, all handled with breadth and refinement in the bar-tracery manner. The chancel, comparatively short and lower than the nave, is divided from the latter by a sharply accentuated pointed arch and by a low screen wall of stone and marble. The arcade of the nave has short circular stone piers and heavy simply carved square

\* 11th January 1908.

capitals supporting acutely pointed stone arches with absolutely plain flat soffites, without a vestige of moulding. The warm red brick facing of the internal walls is quietly striped above the



CHURCH OF ST. MICHAEL AND ALL ANGELS BRIGHTON.

arches with bands of black brick and of stone—in a manner suggesting Italy rather than France; and the arches are accentuated by a plain label band of black brick. The proportions

are studied and sweet, the colouring is harmonious, the whole thing bears the impress of clear conception and strong individuality, it is imbued with simple dignity and refinement. The interest of this first fresh work is enhanced by the co-operation of another youthful master-hand: William Morris contributed the beautiful and extremely characteristic glass that fills the western windows.

Some of his later contemporaries have complained that he showed little interest in the arts and crafts movement of the last two decades, and have most erroneously concluded that he did not sympathise with the alliance of the diverse arts and the collaboration of artists. Nothing could be farther from the truth, as the facts of his early life sufficiently manifest. In close alliance and personal friendship with William Morris, Edward Burne-Jones, Ford Madox Brown, and Dante Gabriel Rossetti, in the earliest days of the Pre-Raphaelite Brotherhood, it was Mr. Bodley who, of all architects, bestowed not only sympathy but active help and opportunities of work in his own buildings upon those artists. He gave William Morris his first chance of ecclesiastical stained glass, in his church at King's Stanley, Gloucestershire, and repeated opportunities at St. Michael's, Brighton, and elsewhere. Burne-Jones was also employed at Brighton upon a painted reredos. In the church of St. Martin's, Scarborough, he found employment for the whole band, William Morris carrying out stained glass, and Rossetti, Burne-Jones, and Madox Brown painting pulpit and reredos. William Morris and Philip Webb painted the roof, while Bodley himself painted a portion of the east wall. It was Bodley who started C. E. Kempe in stained glass, advised him as to studies, and gave him his earliest employment. He was one of the founders, and in the sense of applied decoration and colour work generally, the life and soul of Watts & Co., a firm which still maintains a high reputation for wall-papers, hangings and furniture. Bodley, by the way, designed one or two of William Morris's early wall-papers and assisted and advised in designs for glass, tiles, and church fittings.

Within the next few years, in the fresh vigour of his young enthusiasm, he was constantly and happily busy with new churches—and of these, St. Martin's at Scarborough is one of the most interesting, not only for its intrinsic beauty and distinction, but for the fact that the architect here found a field, in the decorative accessories, for the co-operation of his friends and fellow enthusiasts. In character and detail this church belongs distinctly to Mr. Bodley's early manner, showing a decided leaning towards the severity of thirteenth-century Gothic, and still with a flavour of France, though that is less pronounced than at Brighton. The church consists of nave, aisles, and chancel; the piers of the nave arcade are short, sturdy, and octagonal in plan, the arches tall, acutely pointed, and very simply moulded, the voussoirs irregularly striped in brown and grey stone. An elaborately carved and moulded rood and screen were added by Mr. Bodley in later years; the pulpit, whose panels are filled with figures of saints richly painted and gilt, by Rossetti, dates with the church, and is of singular beauty and interest.

The church of St. Martin was quickly followed by the building of a Parsonage House, simple, severe, and full of quiet character, and by a second church, that of All Saints, in the same town.

Mr. Bodley's name is so intimately associated with ecclesiastical work that few people are aware of the considerable number of civil buildings for which he has been responsible, in his early days singly, and afterwards conjointly with Mr. Garner. Some of them, and the more important, we shall notice later on as the work of the partnership; for the present, as an instance of skilful and refined treatment bestowed upon small and simple buildings, I wish to note the charming little villas designed by Mr. Bodley for their charming little site at Great Malvern.

These present his extremely individual version of the English early eighteenth-century type of small dwelling-house. Their charm is like that of Jane Austen's heroines; it is an affair of character and staid refinement combined with a certain little air of dignified propriety. Externally they are pleasant in the warm colouring of brick and tiles, in the balance of their careful



proportions, and in their instinctive adjustment to the site. Internally they are full of graceful touches, and, both inside and out, are delightful houses for quiet gentlefolk.

For the first few years Mr. Bodley's small but steadily maintained practice seems to present almost ideal conditions for a young architect of quiet and reserved but strong character, of high courage and of great patience, absorbed by the love and the study of his art, free from professional ambitions, and happily saved, by the possession of modest private means, from the anxieties and compulsions of money-earning. He lived during this early period with his mother, in Harley Street, where he worked single-handed, or with occasional assistance only, for several years. Commission followed commission at comfortable intervals, without rush or hurry, and though requiring, as he frequently told me, very strenuous days and laborious nights



CHURCH OF ST. MARTIN-ON-THE-HILL, SCARBOROUGH.

*Photo. Sarony & Co.*

at times, leaving upon the whole ample time for thought, for music—to which he was always passionately devoted—for reading, for the enjoyment of the society of his friends, amongst whom were conspicuous the various members of the Pre-Raphaelite Brotherhood; for delightful journeys of study, in France, Italy, and Germany, as well as in England, and for occasional indulgence in the pastimes he preferred. Of fine physique and strong and athletic figure, he was a great walker, a keen fisherman, and, as I have been told by contemporaries, a very competent cricketer. Amongst the Pre-Raphaelites I think he felt especially the dominant influence of Rossetti, for whose painting, but especially for whose poetry, he always retained and expressed the warmest admiration. His own poetic temperament and mystic sense responded readily to Rossetti's. Bodley was himself endowed with a certain gift of verse, and he published in 1899 a modest little volume of his poems. His family and social connections were such as to bring him repeated professional opportunities, chiefly ecclesiastical, and his marked success in the

handling of each rapidly brought another. He detested competitions, which were essentially opposed to his quiet reflective nature and abstract idealism; for, from beginning to end, before and beyond all things, he was an idealist. As I think of his early opportunities, and of their realisation in the buildings that I know, it seems to me that never were circumstances kinder to a young architect, in giving him such an easy, sustained, and gradual flow of work so well suited to his abilities and his temperament; so well adjusted, as it were, to develop his talent, to exemplify his aims, and to employ his zealous industry. A happy train of chances—and he was happy in his work, and happy in its success and the quiet growth of his reputation for admirable work, of unique character and high distinction.

When we think of the formal baldness, the stiff, uninspired Gothic of the average churches of the "fifties" and the "sixties"—Gothic revived, indeed, but not revived—the refinement, the grace of proportion, and the mastery of detail shown in Bodley's early work give him easy predominance over all but a very few of his contemporaries. The natural comparison that arises is with Butterfield, Pearson, and Street, the two first his seniors; the last, I think, slightly his junior. It is, however, with Butterfield, his real compeer, for whose work he always expressed warm admiration, that the comparison becomes nearest. The two men, indeed, resembled each other in ideals, and to some extent in architectural manner. Both had a predilection for lofty interiors, both had a fine sense of line and proportion, both had a strong appreciation of fourteenth-century Gothic, both in their earlier work cultivated a severe refinement, and both foresaw and prepared for, in designing their churches, the ultimate colour scheme and decorative finish of the whole. In regard to the decoration of interiors, they differed widely in manner and method, but there is a latent poetry in the work of both. Butterfield was wont to rely chiefly, as Professor Simpson has very aptly pointed out, upon the native colouring of materials—stone, brick, or marble—with minor assistance from applied decoration. Bodley, while delighting in the fine colour of dressed stone, cared little, and ever increasingly less, for exposed brickwork in interiors, and, prompted by his acute instinctive colour sense, revelled from the first in the use of paint and of gilding upon roofs, walls and woodwork, and was never content with a church until he had brought the whole interior into harmony as he conceived it—a harmony which governed the whole design and its furniture down to the minutest detail of glass, metal, or needlework. Marble he almost never used in a church, except for floors, or for an occasional font.

As work increased upon his hands he began to find the need of skilled assistance, and turned to his friend Thomas Garner, who had followed him as a pupil in Scott's office, and who was beginning to develop a small practice of his own in his native county of Warwickshire. Mr. Garner, at first, worked for him in the ordinary sense as an occasional assistant; but his abilities, enthusiasm, and remarkable knowledge made of him an assistant quite outside any ordinary sense, and his co-operation, though for some time without partnership, grew steadily closer and more important.

#### THE MIDDLE PERIOD.

As we near the middle or partnership period, we perceive that a marked change has been taking place in Mr. Bodley's handling of Gothic architecture. The French feeling has waned, and the type has become more determinately national. If his early taste, indeed, inclined towards French types, that of his future partner was pronouncedly English; but the change alluded to had set in some time before their conjunction, and the church of St. Salvador's, Dundee, seems to mark a middle point in this conversion. Austere in form, but with a tempered austerity, there is a fine and graceful severity about its sharply pointed nave arches, which die on to capless piers, and the accentuation of the bays by the slim wall shafts which run up to

carry the roof principals; a gorgeous reredos, a gilded wrought-iron screen, and diapered wall-painting have been added in later years.

For the last thirty years Mr. Bodley's Gothic has always been, in so far as constructive detail is concerned, in the "decorated" manner; but that manner has been so intensely perceived and assimilated as to become a natural, almost intuitive, expression. His strong individuality shines through his adoptive fourteenth century, as Wren's shone through his adoptive Palladian style. It was doubtless kindred sympathies, kindred appreciations, and kindred studies that drew together the partners, who for little short of thirty years were associated in strenuous endeavours to redeem the unhappily degraded art of architecture, and whose influence and example have had so marked an effect upon the work of their contemporaries.

The co-operation with Mr. Garner began, without actual partnership, upon the church of All Saints, which stands opposite the great gate of Jesus College at Cambridge, and whose shapely spire is well known to all frequenters of that city. This is a building of a simple and direct but effective plan, and consists of a nave, one aisle on the south side, a chancel, and vestry. The tower is supported upon two acutely pointed arches over the chancel, these arches defining the limits respectively



ALL SAINTS, CAMBRIDGE.

of chancel and sanctuary. The church is profusely painted as to its walls and roofs. The latter are of trussed rafter form, with tie-beams; and the counter-change of a very simple gamut of colours—red, white, and dark grey—makes an unobtrusively warm and rich decoration for rafters, interspaces, and beams. The east window is filled with Morris's glass; not, however, of the most successful character.

This period is, unhappily, marked by a physical misfortune of such gravity as might well have wrecked the career of a character of less fortitude, determination, and enthusiasm than Mr. Bodley's. He was stricken with a long, seriously dangerous, and painful illness, arising from blood-poisoning, the result apparently of a conscientious inspection of some fetid burial vaults beneath a church at Louth. Seized with this illness, on the very evening of the inspection, he nevertheless insisted upon travelling back to London, where he had to keep his bed for months, and to leave it with his black hair turned white, and crippled for life by lameness, which rendered walking painful, and more active exertion impossible. This lameness subjected him to recurrent periods of disablement and pain, and, moreover, rendered his constant journeys and his minutely careful supervision of buildings onerous and difficult. He bore this affliction to the end with admirable patience and courage, never complaining, and never allowing his disabilities seriously to interfere with his work.

The first long period of illness, however, obliged him to seek and to rely upon the capable assistance of his friend Thomas Garner, and thus led directly to recognised collaboration.

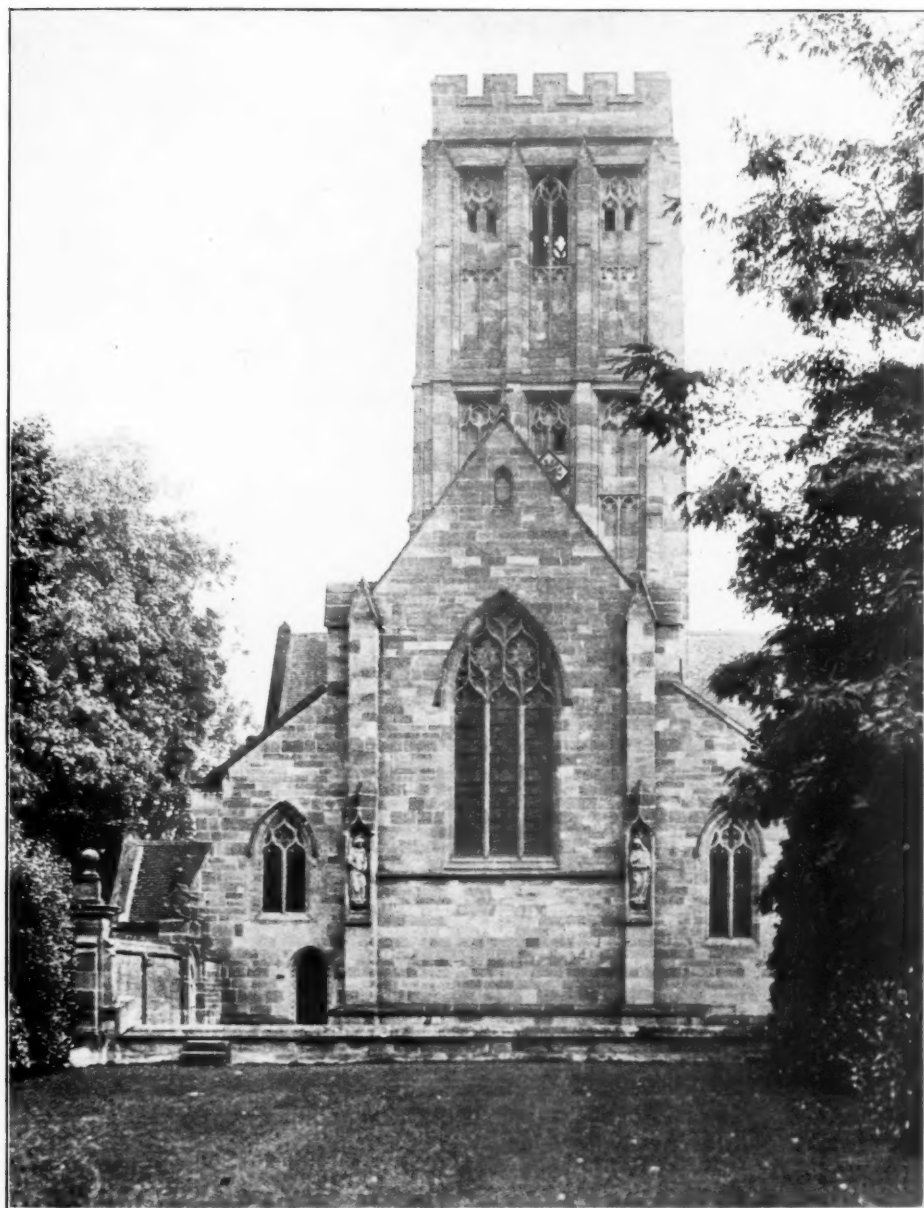
A formal partnership was entered into in 1869, and amongst other work which it immediately shared was the church, initiated by Mr. Bodley, of St. John, at Tue Brook, Liverpool, a church of distinctly English fourteenth-century character, not elaborate in structural detail, but very elaborately furnished and decorated. The pointed arcade which divides the nave from its aisles is tall, gracefully proportioned, and softly moulded in warm-coloured Cheshire stone. The lofty pointed chancel arch is spanned by a very rich, and richly decorated, rood-screen and loft. The upper surfaces of the walls of nave, chancel, and aisles are profusely painted with "diaper" patterns, in a revival of the fifteenth-century manner, which Messrs. Bodley and Garner made peculiarly their own. The general effect of the interior is ornate, and somewhat dim and mysterious; it is in many ways extremely characteristic of the views and tastes which stamp indelibly the united work of the next twenty years. It has intensely the sense of style, less archæological than personal. It exhibits a deliberate departure from the conventional method of contemporary "Gothicists" in the "later" manner, adopted for the screen, organ-case, and other furniture, which suggests the fifteenth rather than the fourteenth century. The invariable delight in colour, natural and applied, is apparent in the use of stone, woodwork, hangings, glass, pigments, and gilding. No detail has been overlooked; the finish is careful and minute. It is safe to say that in the enthusiastic, scholarly, and patient completion of every accessory, ceremonial or decorative, of a church interior Messrs. Bodley and Garner stood in the early "seventies" absolutely alone; and it is in a very large measure to their example that the greatly increased attention now bestowed throughout the country upon such accessories is due.

In 1872 Mr. Bodley married Minna Frances, daughter of Mr. Thomas Reavely, of Kinnersley Castle, in Herefordshire. He has left one son, Mr. George Hamilton Bodley.

The Tue Brook church was soon followed, and eclipsed, by two others, which still remain pre-eminent in character and prestige amongst the many subsequently designed by the same architects. These are the churches of the Holy Angels, at Hoar Cross, Staffordshire, and St. Augustine, at Pendlebury, near Manchester. They are nearly contemporary, the former begun in 1871, the latter in 1873. Though stamped with the impress of a kindred inspiration, both expressing the same lofty idealisation, and both marked by extreme refinement in detail, these

buildings are as different in form and character as the exigencies of site, requirements, and materials can make them.

The church at Hoar Cross, built at the sole charge of Mrs. Meynell Ingram, as a memorial to



CHURCH OF THE HOLY ANGELS, HOAR CROSS : WEST END.

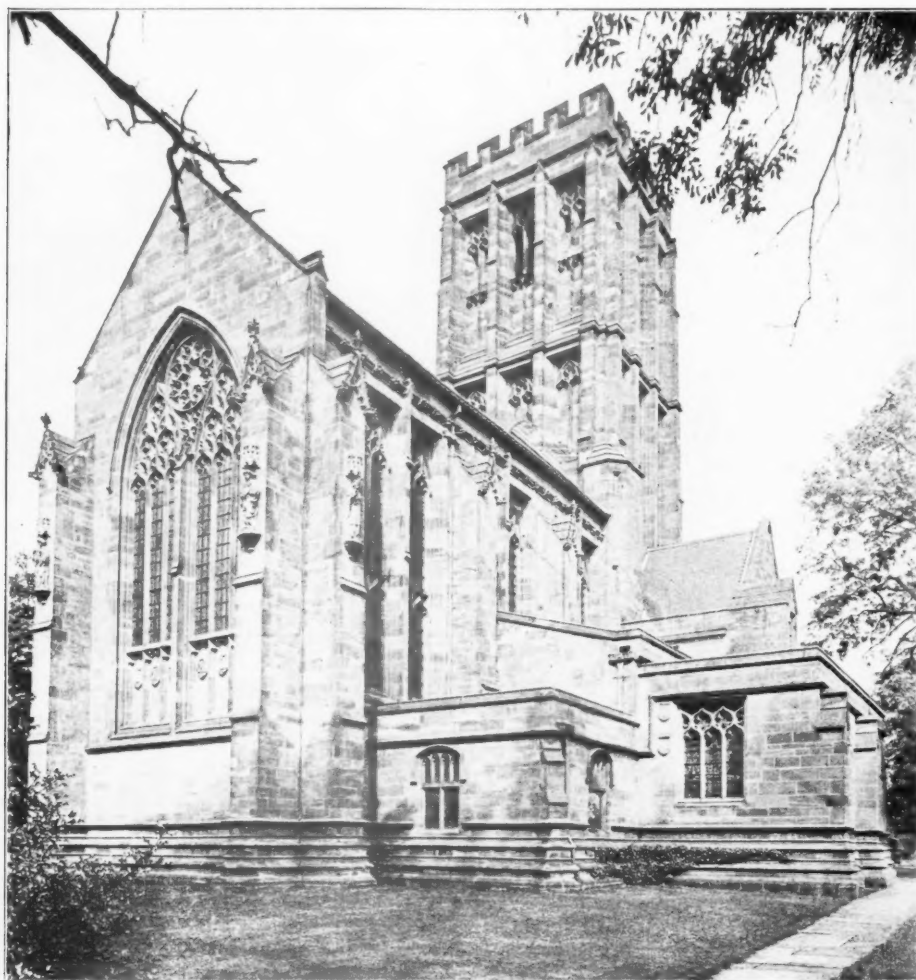
*Photo. Bennett, Worcester*

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her husband, and at the gates of her park, is, with all its wealth of internal adornment, a village church, and intended for small congregations.

Standing close by the road, on the side of a beautiful valley, it lifts its massive square tower, strong in vertical emphasis and deep triple recession of each face, above its lofty chancel and less



CHURCH OF THE HOLY ANGELS, HOAR CROSS, FROM N.E.

*Photo. R. Bridgeman. Lichfield.*

lofty nave, amidst the trees; and rises in the mellow harmony of its warm red sandstone from the level turf of a rural churchyard. Externally it fitly fills its place as the central feature of a scene that speaks intensely of England and the country. The quiet dignity of its proportions, the masterly handling and fine gradation of its tower, the perfect adjustment to its site, combine to give the whole design an effect of instinctive ease, the sheer inevitable quality that is, in all arts, the highest. Internally it is the fervid, almost passionate, realisation of an ideal. Seen,

as I last saw it, in the deepening twilight of a clear autumn evening, when the details of its interior are softening into gloom, and the chancel, with its stately altar, its sumptuous hangings, and its gleam of gold, is dimly visible beyond the screen, while the rich tones of its painted windows make a soft resplendent glow, it gives an indescribable impression of mediæval glamour, of poetry and mystery ; a visionary rehabilitation of the ancient glories of the Church.

The whole building is so harmoniously coherent, so obviously inspired by a single aim



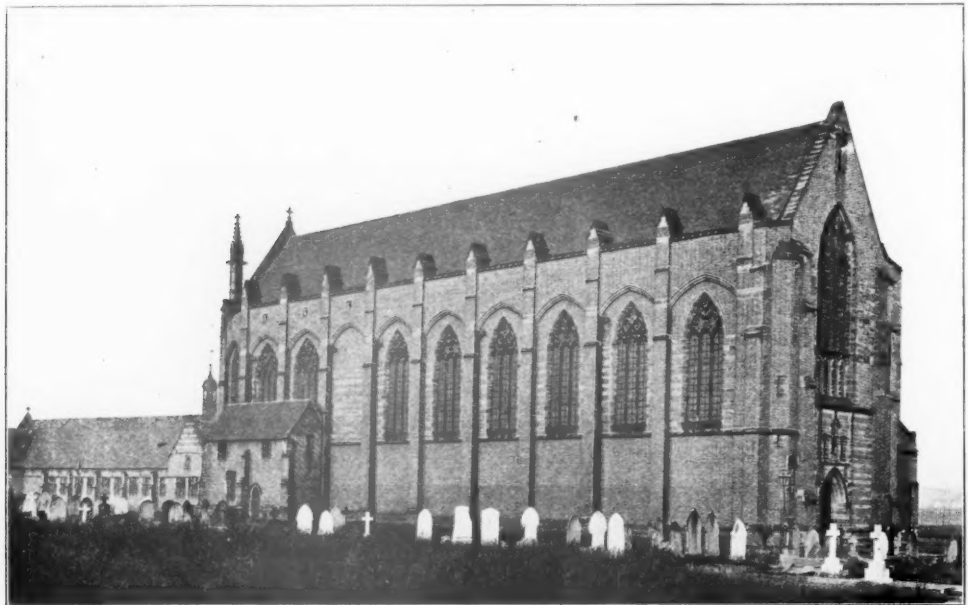
CHURCH OF ST. AUGUSTINE, PENDLEBURY

*Photo. Cyril Ellis.*

and view, that it is difficult to credit its dual authorship ; yet the fabric is the result of the closely united work of the partners, who, however, concentrated their particular attention, in the design of the interior, upon individual parts. The nave is to a great extent Mr. Bodley's, while the chancel is chiefly Mr. Garner's work. Mr. Garner's also are the fine tomb, with its recumbent effigy of Mr. Meynell Ingram, and the rich stone panelling and decorative carving of the walls. To Mr. Bodley fell the care of the completion, that for the last few years of his life went on. A chapel was added on the north side, and the church was enriched by applied

decoration, glass, and furniture. It would be hard to find a church more completely and delicately designed and finished; the evidences of refined imagination, of studious thought, and loving care are everywhere. No detail has been overlooked; each contributes adequately to the general sum of beauty. In spite of its comparatively small scale, the church gives an impression of noble dignity which many a larger building lacks. It is not only a beautiful and pious memorial of the dead, but a monument alike to the devoted talent of its architects, and to the loyally bestowed and highly skilled workmanship of its builders.

For what it is, the fine flower, the sublimated essence of the Gothic Revival, it is wonderful. It is a complete acceptance of ancient forms, a tender and loving interpretation of an ancient manner. No difficult constructional problem was attempted; the plan has no complexities; it is simple, sheer and traditional, and yet, with all its abeyance to prescriptive rule, it is no

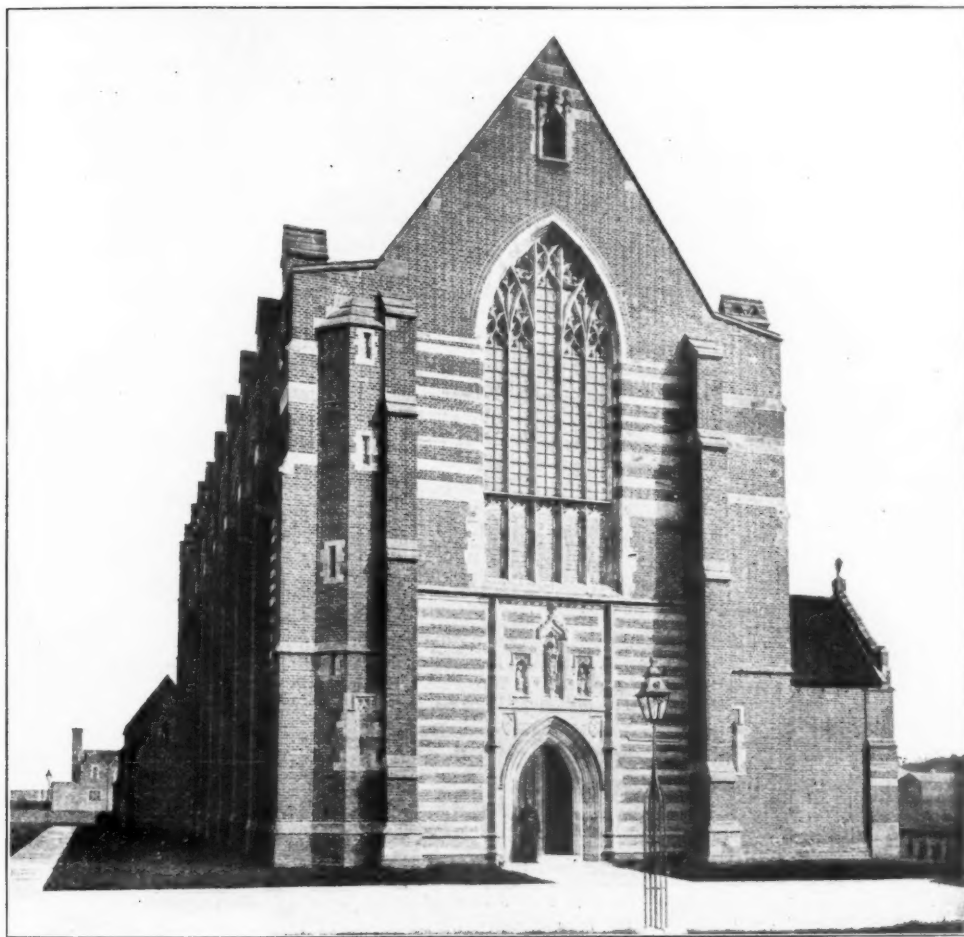


ST. AUGUSTINE'S, PENDLEBURY, FROM S.W.

archæological essay, no scholar's transcript of a definite original, but an inspired reincarnation of the spirit of the past.

Far other is the interest of St. Augustine's, Pendlebury. Akin in stateliness, in perfected refinement of detail, in quiet dignity of effect, it is, in plan, purpose, and constructive conception, as different from its contemporary as it well could be. It is situated upon a flat site amidst the unlovely cinderous surroundings of a Manchester suburb. Its walls are of brick, and stone is used for the dressed work of doors and windows, for columns, arches, and the decorative bands that add to the distinctive character of the exterior. The plan is a long parallelogram, embracing nave and chancel, without any structural division between them. The aisles are mere passages pierced through the deep internal buttresses that resist the thrust of the waggon-vaulted timber roof. The church is long, spacious, and lofty. The succession of tall piers with their slender engaged shafts, bearing softly moulded and finely proportioned arches, is most effective in the rhythmic sense of vertical emphasis which it gives. The noble sweep of the high roof, with its

repeated interspacings of light ribs, the perfect proportions and skilful placing of the great eastern window, the refined dexterity of the furnishing—screen, font, pulpit, and stalls—complete the intense impressiveness of an interior splendid in simplicity and inspiring in the stately lift of its noble lines. And if the form is fine, so is the ordered scheme of colouring, both constructive and applied; which is essentially characteristic of its authorship. The gently con-



ST. AUGUSTINE'S, PENDLEBURY: WEST END.

*Photo. Balford Lemere & Co.*

trasted browns, greys, and creamy whites of the piers and arches, the soft rich tones of blue, green, and gold of the panelled wainseot of the aisles, the diapered painting of the chancel walls and the arched roof, the deep browns of the oakwork, and the mellow translucency of the stained glass, all contribute to a sum-total of decorative harmony which is as impressive as it is impossible of description.

Externally, studied proportions, simplicity of detail, concentration of ornament, and quiet emphasis of structural lines, enhance the scale, and give a rare effect of individual grandeur to a

building which, in clumsy hands, might so easily have been a mere gaunt brick mass in a smoky suburb. A striking external feature of the chancel is the convergence inwards of the north and south walls, which accounts for the termination of the passage aisles. This was, I believe, the first modern instance in England of the use of the pierced internal buttress. Mr. Street's church, All Saints', Clifton, which has this feature, was begun somewhat later. It is a thoroughly modern building, of frankly expressed construction, and if it were the sole instance of the united efforts of its authors would still be sufficient to give them distinction amongst their brother artists.

Flanking the southern side of the churchyard, and slightly eastward of the church, stands the school building, a large low range of red brick, quiet, simple, and proportionate, of a somewhat Flemish character, and affording in the contrast of its relatively humble scale and quasi-domestic form an admirable offset to the architectural aspiration and dominant bulk of the principal structure.

From the little school at Pendlebury to the municipal splendour of the School-Board offices on the Thames Embankment is a "far cry," and the contrast serves as an illustration of the varied tasks undertaken and versatility shown by their authors during the first ten years of their mutual labours. The latter building, begun in 1873, and standing on the Embankment just west of the Temple, was intended as a portion only of a final scheme. It has been since, unfortunately, completed by other architects. The river front is distinctly French in feeling, and that character, probably suggested by its environment, falls in not unpleasantly with the somewhat continental impression of the tree-lined highway that it faces.

It is built of brick, shown only in sparingly striped courses, with intermingled ashlar bands, on the front, and the imposing chimney stacks. The whole façade, in spite of its horizontal entablatures that mark the stories, presents a strong effect of vertical tendency. The slender pilasters and engaged columns, the tall, mullioned windows and their leaded panes, all add to this effect. It was pleasant in colour forty years ago, in its pristine newness; it is pleasanter still to-day, when London has overlaid its Portland stone and bright red brick with her softening veneer of grime. Its high-pitched roof and tall pedimented and buttressed dormers complete the sense of graceful lift which gave it an extreme distinction amidst its neighbours. Within it is adroitly planned upon its narrow site, and contains a handsome board-room, and a number of committee rooms and offices. Quiet, distinguished-looking rooms, many of them provided with high, imposing chimney-pieces. In this instance I believe I am safe in saying that for the planning of the structure and the design of the river front Mr. Garner was mainly responsible, while Mr. Bodley devoted himself more especially to the decorative finish of the interior.

A couple of miles further west, and still upon the embanked river shore, is another building, this time purely domestic, by the same architects. River House stands on the Chelsea Embankment at the corner of Tite Street. It was completed in 1879, and is, though barely aspiring to the title of a mansion, a dignified and admirably proportioned dwelling-house, of sufficiently imposing dimensions. It is faced externally with buff-coloured stock bricks, while its window quoins, cornices, pediments, and string-courses are of gauged red brick. It is a staid and careful composition in the earliest eighteenth-century manner, a close and studied adaptation of the style of Queen Anne. Again, as in so much of their civil work, the design of the structure is chiefly due to the junior partner, while in the interior, with its fine sobriety of scholarly detail and quiet harmonies of decorative treatment, it is hard to say where Mr. Garner ended and Mr. Bodley began. Singleness of aim and taste, unity of sympathetic interest have imbued the building with a character intensely local and appropriate. River House is thoroughly a house of Chelsea, and does no discredit to its older neighbours of Cheyne Row.

Its plan is fairly simple, with a considerable, perhaps over liberal, allowance of windows,



generally commanding charming views, and with a fine central staircase in a square well lit from the octagonal lantern which crowns the roof. Though it is by no means a large house, it contains several rooms which in their excellence of proportion and masterly handling of detail make a far more imposing impression than a mere statement of their dimensions would suggest. The chimney-piece is ever the architectural focus of the room, and in every room this feature is individual and characteristic.

The limits of this Paper, if not those also of the patience of my audience, make it impossible to describe or illustrate more than a very few buildings of each class amongst the many that stand to the single or divided credit of the partners. But no indication of their mutual work would be complete without some notice of the collegiate work at Oxford and Cambridge, which has so greatly added to the high reputation achieved elsewhere.

In both cities they have done much. In Oxford, to give the usual precedence to the older University, they made their beginning, and their mark, at Christ Church, with their addition to the library, and the great tower that stands at the south-eastern corner of the principal quadrangle, known as Tom Quad, and rises over the well-known and splendid old staircase leading to the Hall, and which, with its slender central shaft and fan-traceried vaulting, is one of the prime architectural glories of Oxford.

Few things could better illustrate the fine adaptive instinct and sense of appropriateness shown by these gentlemen in their additions to old buildings, than their handling of this corner of a college quadrangle. It was no easy task to hit the happy mean of height and mass for a tower that should neither do hurt to the fine proportions of the Hall, nor lessen in effect the low spire of the Cathedral.

The strong, quiet, oblong mass is so thoroughly proportioned to its place, so thoroughly moulded to the ancient sub-structure upon which it stands in unobtrusive coherence, that it is readily accepted as an integral and imposing feature of the finest quadrangle in Oxford. The concentration of ornament in this design is very characteristic. The rich parapet and pierced angle-turrets are reserved as a crown to the broad, plain wall-spaces; and decorative emphasis is given to the ancient portal below by the enriched panelling and triple niches, with statues of the founder, Cardinal Wolsey, and of two angels, which are placed above it.

It was the intention of the College and of its architects to complete the open cloister round the great quadrangle. This was originally intended by its early builders, and the arched wall ribs and moulded buttress bases still testify to an uncompleted scheme, abandoned, in Messrs. Bodley & Garner's case, through fear of darkening the ground-floor rooms.

In the little cathedral church, which is entered from this quadrangle, the very striking and typical reredos—of red stone, relieved with colour and gilding—is the design of Mr. Bodley.

This work at Christ Church was closely followed, and indeed overtaken, by another addition to another College, and the "Master's Lodge" at University College was built between the years 1876 and 1879, and is the dignified dwelling of the head of that society. It is, as an Oxford house should be, of stone, and is another and a striking instance of the talent for incorporation with old buildings, for the acceptance and assimilation of a dominant note, that characterised Messrs. Bodley & Garner. It is full of quaint dignity in the Elizabethan manner of the College—a manner in which Mr. Garner was peculiarly happy.

The scaffolding had barely been removed from the Master's Lodge when the foundations for a newer and larger building, this time at Magdalen College, were begun, in the year 1880. This, though now forming a conspicuous portion of the College, is an entirely new and distinct building. It is known as St. Swithin's Quadrangle, and was entrusted to Messrs. Bodley & Garner, after a competition, in which Messrs. G. E. Street and Basil Champneys of London, and Mr. Wilkinson

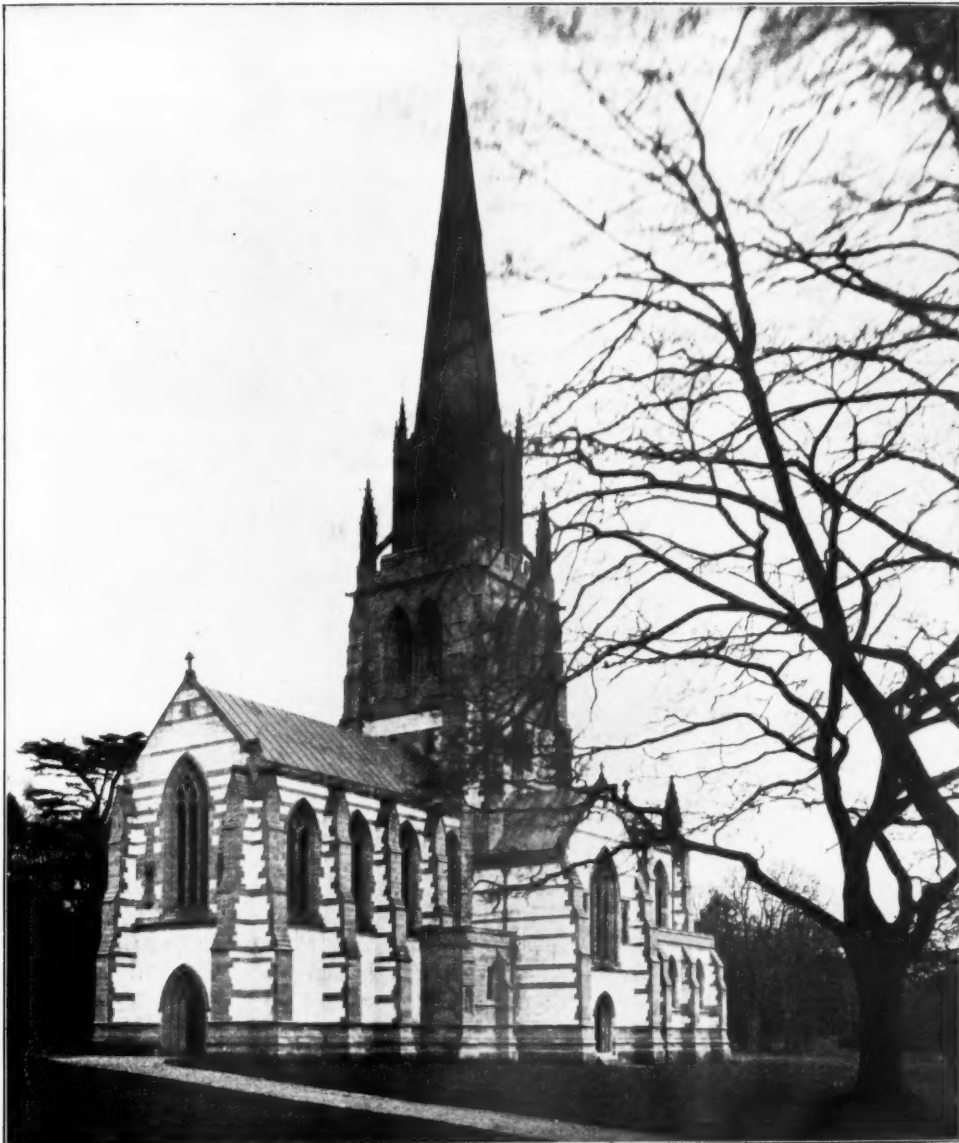
of Oxford took part. It consists of living-rooms for Fellows and undergraduates, and of lecture-rooms. The quadrangle has not yet been completed, the portion built being the southern side towards the High Street, the entrance tower, which marks the return of the eastern face, both shown in the accompanying photograph [p. 305], and a part of the western side. The entrance tower is connected by means of a tall wrought-iron fence, surmounting a low stone wall, with the excessively picturesque old Grammar Hall, thus enclosing the eastern end of the quadrangle.

The late fifteenth-century manner of the College has been frankly accepted, and Mr. Garner's studiously careful detail shows a close assimilation to the character of the adjacent buildings of St. John's Quadrangle, of which indeed, some eight years later, he completed the northern side by the wing known as the President's Lodgings. This replaced a poorly built and repeatedly altered house, which bore the same title, and its quiet, unostentatious front faces the incomer by the Porter's Lodge, across the trim Oxonian grass plot, and fitly encloses the beautiful little quadrangle which forms the entrance court of the noble old college. If, at Oxford, Mr. Garner bore the lion's share of the work accredited to the partnership, Mr. Bodley redressed the balance at Cambridge, and at Oxford is responsible for a fine non-collegiate building, notice of which I propose to reserve for the end of my Paper, in the Church of St. John the Evangelist, in the suburb of Cowley.

At Cambridge, Mr. Bodley added new and distinct buildings to two colleges—"King's" and "Queens'"; at the former he has placed, on the river front, facing the "Backs," the incomplete quadrangle known as Bodley's Buildings. Built of the pleasant-looking, buff-coloured Ketton stone, roofed with grey stone slates, planned with the traditional sequence of staircases, carefully studied in proportion, and delicately and characteristically refined in every detail; this building, even in the inevitable newness of its early years, forms an harmonious adjunct to a college of exceptional dignity and importance. At Queens' College Mr. Bodley is responsible for the new red-brick chapel, a tall, somewhat severe building of an unpretentious character, the asceticism of whose lofty interior is tempered by the rich colouring of the vaulted ceiling and the altar piece, and by the glow of Kempe's glass which fills many of the windows.

So far I have followed a roughly accurate chronology in the description of buildings, with, however, a flagrant departure in the case of King's College, where Bodley's Buildings should, in strict order, be attributed to the last decade. That between the years 1870 and 1880 produced many designs beside those already alluded to, and amongst them those of two cathedrals—one the unsuccessful competitive design for Truro, and the other that for the cathedral church of Hobart Town, Tasmania, which has been carried out, and is a candidly English design in the typical manner of its authors. 1880 saw the beginning of the Church of St. Michael, Camden Town, London, mainly attributable, I think, to Mr. Garner. The period between 1880 and 1885 was a busy one for the partners, and one of the most striking and successful of their mutual achievements, the church of St. Germain, at Cardiff, in South Wales, belongs to it. This was a work of close collaboration, and is marked by such an apparent singleness of intention and unity of handling, that only the most perfectly initiated of observers could allot to either partner his individual share in the design. There is a breadth of treatment, a spaciousness, an intrinsic grace about St. Germain's Church which places it very high amongst the many fine creations of this order which we owe to Messrs. Bodley & Garner. It is simple, sheer, and unaffected. It rises to a noble height, sustained by the slim adequacy of its clustered columns, and is ceiled by the perfectly adjusted curves of its wooden waggon-vault. The chancel ceiling is divided into three bays by stone arches; that of the nave is merely interspaced by means of wooden ribs. The organ loft, with its traceried openings to the southern aisle, is an effective part of the internal design, and the dignified ingenuity of the great east window, with its double tracery, provides a focus to the fine distinction of the eastward view. St. Germain's is of tall proportions, but comparatively

restricted by the site in length of nave. Its building was closely followed by that of another church in Cardiff—that of St. Saviour's, designed by Mr. Bodley—in a manner of extreme contrast. It is very long and low, and the effect of its length is increased by the inward inclination on plan of the chancel walls. It is full of character and has a dignity of its own, but makes no attempt to vie in scale or impressiveness with its stately sister.



CHURCH OF ST. MARY, CLUMBER, FROM S.W.

*Photo. Cyril Ellis.*

1886 brought Mr. Bodley an opportunity in many ways similar to that offered by Hoar Cross. This was the new church designed by him for the Duke of Newcastle at Clumber, near Worksop. Like that at Hoar Cross, the Clumber Church is small, stone-built, of simple traditional plan, and very solidly constructed. Like Hoar Cross, it has a central tower, but it has the additional feature of a stone spire. It rises from the even lawn, which slopes southward to a beautiful little lake, against a charming woodland background. It is faced externally with the white stone of a former and demolished building, while the upper portion of the tower, the spire, the buttress faces, copings, tracery and dressed work of doors and windows, are of a warm red stone.

The church is very similar in style and feeling to its Staffordshire rival; externally, if anything rather plainer, and with distinctly less emphasis of vertical line, it conveys an equal if not greater sense of easy security and instinctive proportion. It bears the same impression of studied mastery, of poetic inspiration, of care, thought and conviction. Internally its high nave and chancel are roofed with groined stone vaulting, and the red stone is carried throughout the whole of the admirable masonry. Less ornate, less sumptuous in detail of fitting and furnishing than Hoar Cross, the interior is still excessively striking and impressive.

Externally, the graduated spread of the boldly weathered buttresses, and the "battering" lines of the handsome steeple, give a gratifying sense of ample resistance, of permanent and assured stability.

Clumber Church indicates a point of departure, a cessation of the real collaboration of the partners. For several years before the actual severance of the tie, it had become practically nominal, and though intimately friendly and sympathetic, had ceased to have its former significance of close co-operation, of interdependence, and of mutual contribution to a mutual result; each partner worked singly upon a given design with bare consultation of the other.

For the sake of clearness it is, therefore, better to deal henceforward with their work as that of independent artists, influenced, indeed, as such intelligences must inevitably be, by a long course of associated labours, but performing each his individual tasks in virtual separation. The actual cessation of partnership came in 1898, by the friendly dissolution of a friendly bond—there had never been any deed or legal document of any kind—and the quondam partners continued their dissociated labours side by side in the two old sets of chambers on the first floor of No. 7 Gray's Inn Square.

#### THE FINAL PERIOD.

I take Clumber Church as marking the beginning of this period, though one or two previous designs which bore the names of both partners were just as absolutely the work of one of them. The great marble reredos in St. Paul's Cathedral, which is so well known as to need no description, was, for instance, absolutely Mr. Garner's.

The competitive design for Liverpool Cathedral, a competition in which no award was ever made, was also Mr. Garner's in actual conception and elaboration.

The ten years between 1885 and 1895 saw at least as many new churches, large and small, in town and country, begun and completed by Mr. Bodley. Eckenswell, Horbury, Skelmanthorpe, Warrington and Danehill, are all small churches, the last of singular beauty and perfect adaptation to its site on a Sussex hilltop; Epping, Hackney Wick, Norwood, Branksome, Bournemouth, and Cowley, Oxford, all town or suburban churches, are of considerable size as churches go in England. Of these the first three show a certain similarity of type and a coincidence of features strongly characteristic of Mr. Bodley's later manner. All three have no chancel arch, and comparatively low and wide naves, "lean-to" aisle roofs, and tall stone arcades carried nearly up to the roof-plates. All three have no clerestory, but are lit from the aisle windows, and those of the eastern and western walls; all have round barrel-vaulted ceilings, divided by

ribs and decorated in the architect's familiar manner, in soft, rich colours, with painted texts in Gothic type running horizontally above the cornice ; and finally all three have flush end walls, divided only by buttresses.

The Eton Mission Church interior is impressive in its quiet plainness, in the admirable



CHURCH OF ST. MARY, CLUMBER.

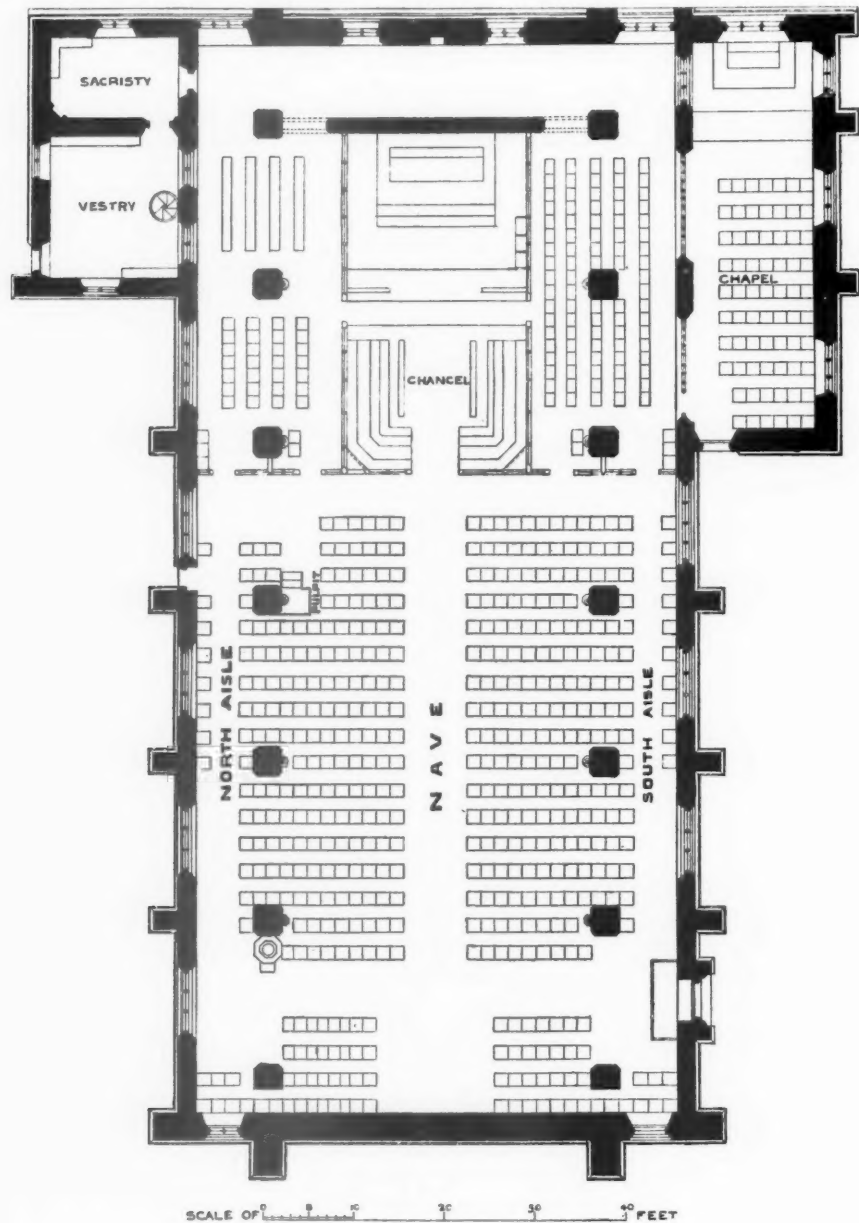
*Photo. Cyril Ellis.*

spacing of its great square piers with their slender springing shafts, and in the adjustment of the lofty transverse arches of the aisles. There is an effect of effortless originality about the whole which tells of the master hand. It is an essentially modern design, showing, amongst other things, what can be done with a mere parallelogram.

The Church of St. Aldhelm at Branksome, on the outskirts of Bournemouth, internally



somewhat resembles the Norwood Church, but its nave roof is of the open trussed-rafter order, the eastern portion only being ceiled. Its chief ornaments are the long, low oak screens of the chancel and its aisles, and the rood which surmounts that of the former.



CHURCH OF THE ETON MISSION, HACKNEY WICK.

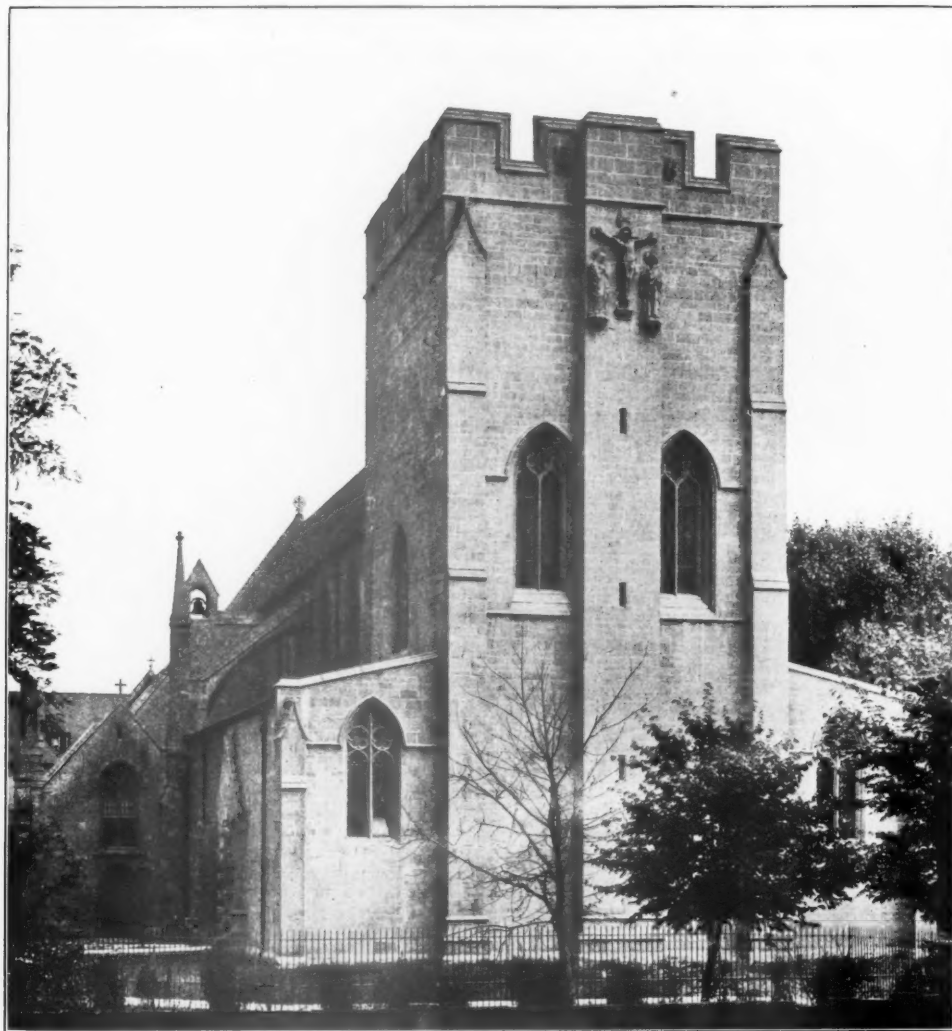
The Church of Cowley St. John, at Oxford, stands alone in treatment and intention. It is a monastic church, built for the use of the Cowley confraternity. The long chancel, screened from the relatively short nave, is for the use of the fathers and brethren of the Order. The public is admitted to the body of the church. The austere dignity and ordered reticence of its high



CHURCH OF THE ETON MISSION, HACKNEY WICK. (MESSRS. BODLEY AND GARNER, ARCHITECTS.)

*Photo. Cyril Ellis.*

white interior give to this church a peculiar distinction—a calm severity, well befitting its use. The western end of the exterior, shown in the accompanying photograph, rises above the monastic garden. Along the southern and eastern walls runs a low flat-roofed building containing a



CHURCH OF ST. JOHN THE EVANGELIST, COWLEY, OXFORD : FROM THE WEST.

*Photo. Cyril Ellis.*

cloister and vestries. The northern side is flanked by a chapel and a music school or practice room for choristers.

The church at Danehill is small and of singular beauty and perfect adaptation to its site upon a low hilltop of Sussex. It shows the usual high finish, the bestowal of thought and care upon every detail. It is very completely fitted, and furnished with screen, stalls, and stained

glass, and is essentially an English country church upon traditional lines, with aisles of unequal width, and low south chancel-aisle, rood turret, square western belfry tower, and southern porch, faced with Sussex stone, and roofed with Horsham stone tiles.



CHURCH OF ST. JOHN THE EVANGELIST, COWLEY, OXFORD.

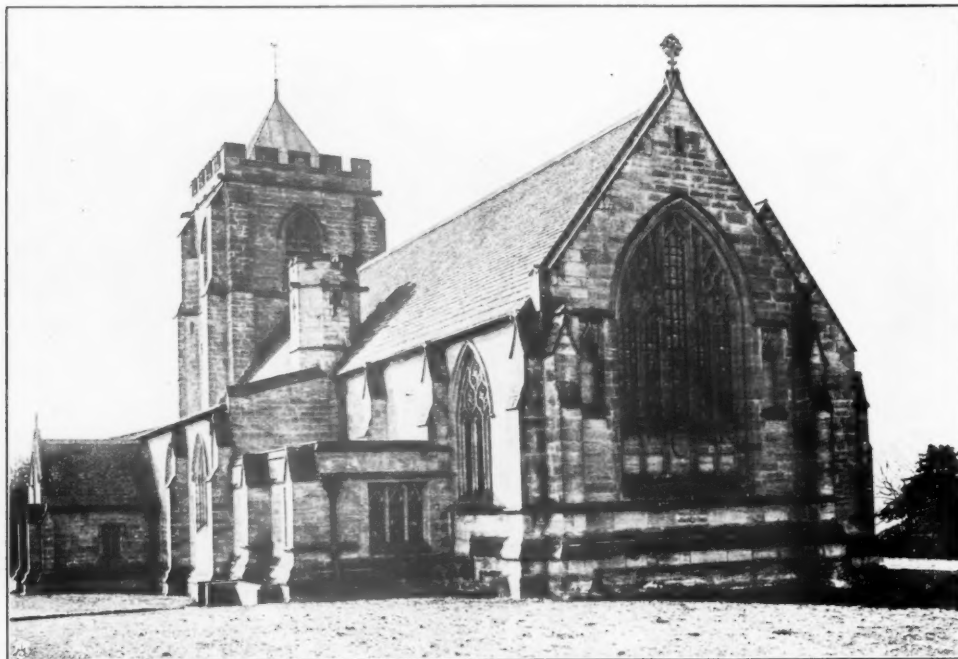
*Photo. Cyril Ellis.*

In marked contrast to such sheer creation is Mr. Bodley's skilful and recent adaptation of a large secular hall, which he has converted into a church for the English community at Florence.

It is one of the constant experiences, of course, of all busy architects, to have to deal with conversions and alterations of existing buildings, and to Mr. Bodley there fell a large share of such tasks. He was frequently employed upon the repair and readornment of old churches,

or the more or less complete alteration of modern ones. In regard to the former, he hated "restoration" of the fabric, and generally confined himself to mere repairs, and to complete furnishing of the interior. He handled old buildings lovingly. As an instance of his dealing with an ancient parish church, I may mention Hickleton Church, where he put in screens, a rood-beam and rood, and a monument with recumbent effigy.

With a modern church—of the early nineteenth-century Gothic type—I cannot say that he was tender, though he respected anything that he felt to have good architectural character. Some of his conversions, or "transmogrifications" if I may use that expression, are remarkable. The late Mr. J. T. Micklethwaite said of him to myself "Bodley's the only man I know that can and does make a silk purse out of a sow's ear." I will offer you, as instances of conversions



CHURCH OF ALL SAINTS, DANEHILL, SUSSEX, FROM S.E.

Photo Cyril Ellis.

of modern buildings, the churches of St. Paul, Knightsbridge, and of Wimborne St. Giles' in Dorset, unfortunately recently burnt down.

In ecclesiastical work Mr. Bodley adhered, wherever and whenever possible, to his own version of the Gothic manner; but in civil or domestic work, except in the modified forms of Gothic which he felt to be appropriate to Collegiate buildings, he worked always in equally personal and varied versions of the types of the English Renaissance. I shall have something to say presently about the various houses he lived in and arranged to his liking, but he altered and decorated a very large number of private houses. He was indeed a consummate decorator, and, in church or chapel, house or hall, worked always with deft originality, and always towards a certain ideal, an ultimate vision of harmonious colouring, of high splendour, or homely contrasts, as the case might be. There are instances, though relatively few, I think, of his use, where he felt it to be appropriate, of the Renaissance manner for ecclesiastical work,



as in the private chapels of great houses. One of these cases of adaptation, and, as I think, a typically dignified and happy one, is that of the private chapel for Lord Halifax.

His strong leaning, however, was always towards Gothic. It was a matter of faith, of profound personal conviction, a conviction which strengthened and deepened with advancing years, and in which, to the end of his long life, he never wavered. His later designs all show the intensity of this conviction. I must now deal somewhat rapidly with these concluding instances, conspicuous amongst which is the church of St. Mary at Eccleston, built for the Duke of Westminster. In this church he used the red Runcorn sandstone, in which



HICKLETON CHURCH, DONCASTER. (MESSRS. BODLEY AND GARNER, ARCHITECTS.)

he delighted, and of which the warm colouring formed the keynote of the internal decorative scheme. Less inspired, and therefore less inspiring, I think, than his earlier work, such as the churches of Pendlebury, Hoar Cross, or Clumber, stiffer and more formal of line, colder of aspect, St. Mary's, Eccleston, is characteristic of the later manner. It still shows, however, vigorous and proportionate planning, and the high perfection of skilful detail. In the church of Holbeck, near Leeds, we find the same qualities pervading a simpler building and of lesser scale. The screen at Holbeck is extremely typical of this later period in its length and constructive disposition.

The church of All Souls, Leicester, is a good instance of the latest period, showing a simple severity and economy of effect, relieved by sparse and well-adjusted ornament in moulding and carving. It is a cheap church, but shows the invariable care and thought in all its details.

An interesting little building which belongs to the late, almost the latest, period is the Wayside Chapel at Woodlands, in Dorset, with its twin naves divided by a central arcade,



HOLY TRINITY, KENSINGTON, FROM S.W.

and its steep-pitched roof. It was always characteristic of Mr. Bodley to spend as minute care upon the humblest as upon the greatest of his opportunities, and upon the most minute details of either.

One of his last churches, I believe the very last upon any considerable scale, is a London

church, that of the Holy Trinity, Kensington. This is a lofty building of simple character, in which there is an evident intention to rely greatly for effect upon the perspective of tall slim columns and the oblique rather than the direct or axial vista. The site is a short one, and therefore no extensive west to east vista was possible. The extreme slimness, the attenuation of detail in this church are extremely symptomatic of his final manner, and I think a critical mind will find this quality carried to excess in much of his late work. It is impossible fully to explain or understand the influences leading to the ultimate crystallisation of an individual style in any art, but in



ST. EDWARD'S, HOLBECK.

Mr. Bodley's case, I fancy that the increasing thinness of effect in his last work was, at any rate partly, due to the fact that his increasing infirmities made visits to his buildings, while in progress or when completed, more difficult and therefore less frequent, and that he grew instinctively to rely more than formerly upon drawings, and began to realise less acutely their ultimate effect.

Great honours and great opportunities came to him very late in life. One of the greatest opportunities indeed, the more is the pity, close at the end. In 1906, the year before that of his death, came the remarkable evidence of American appreciation in the commission to design the cathedral for Washington, in conjunction with his old friend and former assistant Henry Vaughan of Boston. This was quickly followed by the placing of another American cathedral, that of San Francisco, in his hands. In the autumn of 1906 he journeyed out with Mr. Cecil Hare, his friend,

assistant, and ultimately his partner, to the United States to inspect the sites of the two great churches, and to make preliminary arrangements. Upon his return to England, and while employed upon yet another remote cathedral—in India—he at once began the designs for Washington and San Francisco. He was much hampered by ill-health in the spring of the following year, but managed nevertheless to complete his designs, working to a great extent in the beautiful old stone manor house of Water Eaton, near Oxford, which he had taken in 1906, and where he was to end his days. He was destined never to witness even the actual beginning of the American buildings, but left the drawings in a well-advanced stage of preparation. The United States had done him previous honour by bestowing upon him the gold medal of the American Institute. A similar honour was done him in 1899 by this society, for in that year he received from the hands of the President, in this room, the Royal Gold Medal. He was elected Associate of the Royal Academy in 1882, and full Academician in 1902. In the summer of 1907 he received from the University of Oxford an honour which he greatly valued, that of the honorary degree of Doctor of Civil Law. I was present at the Encaenia in Wren's Sheldonian Theatre, and was greatly concerned to notice how pale and ill he looked in the imposing red robes as he took his seat amongst his fellow doctors. The end was not far off. Through the remainder of the summer and the early autumn, and in spite of recurring intervals of illness, he steadily continued his work, being chiefly I think engaged upon Washington Cathedral, for which he made many notes and sketches in bed. He retained his full vigour of mind, the full force of his imagination, his patience and his kindly humour to the last. He died suddenly and peacefully in the early morning of Monday the 21st October, in the old house that he had grown to love. One of his last, if not the very last, designs has a pathetic interest: it was that of the sepulchral monument to his old friend and partner Mr. Thomas Garner, whom he had outlived by some eighteen months.

You will not expect from me, his old pupil and, I am honoured in being able to say, his friend for so many years, a critical estimate of his work or his abilities, and I must acknowledge that this Paper is in the nature of an appreciation rather than a critical essay. If I have erred in over-estimation, if you think that I have in any degree overstated my master's claims, you will remember that he *was* my master, and will I know make every allowance to the natural bias of loyalty, to the natural partiality of a friend. His name, however, needs little commendation from me. His monument is his work, his epitaph the record of a long, honourable, and arduous life.

No just estimate of his character or attainments could be formed without intimate acquaintance, and he was not easy to know. Retiring and indeed somewhat shy, self-contained and introspective, his external manner, albeit invariably courteous to all alike, was frequently somewhat aloof and apt to impress strangers as reserved and rather cold. He did not as a rule make friends easily or quickly, but once made he retained them, and their number was not a few. To his pupils and assistants, and he had many during the latter half of his life, he was delightfully friendly and inspired admiration and respect in all, and in those who knew him best the warmest affection. The list is long; one of his earliest pupils was Professor Simpson, to whose admirable article in the JOURNAL of 11th January 1908, and to whose kindly assistance in the provision of photographs for this Paper, I am highly indebted. Another was Henry Skipworth, destined not to outlive his master. Others were Mr. J. N. Comper, Mr. C. R. Ashbee, and Mr. F. Inigo Thomas. Mr. Lorimer, of Edinburgh, was with him for a short time. His head assistant, when I entered his office in 1880, was Henry Vaughan, now in full practice at Boston, and well known as a church architect in the United States. A subsequent head assistant for many years was Mr. Walter Tapper, now *inter alia* architect in charge of York Minster, succeeding in this office his master, who at the time of his death had the charge of that cathedral, as well as those of Peterborough and Southwark. To his intimates, to those with whom he was in real sympathy, he was delightfully open and indeed expansive at moments, full of kindly humour and

fun, a charming host, extending charming hospitality to his guests, loving a good story, a good rubber of whist, and a good cigar; loving above all music and song. He was an ardent musician, and an accomplished pianist, playing with intense delicacy and feeling the old melodies he preferred, or occasionally his own compositions. Music he placed above all arts, and used sometimes to say that he wished he could have devoted his life to it. His love of colour and his fine instinct for its employment and distribution were almost phenomenal. In his own home, or homes, for I have known him in many houses, he was always surrounded by fine hangings, stately old furniture, old tapestries, pictures, rare old china, mostly blue and white oriental, silver, and glass. He was



CHURCH OF ST. JOHN THE BAPTIST, TUEBROOK.

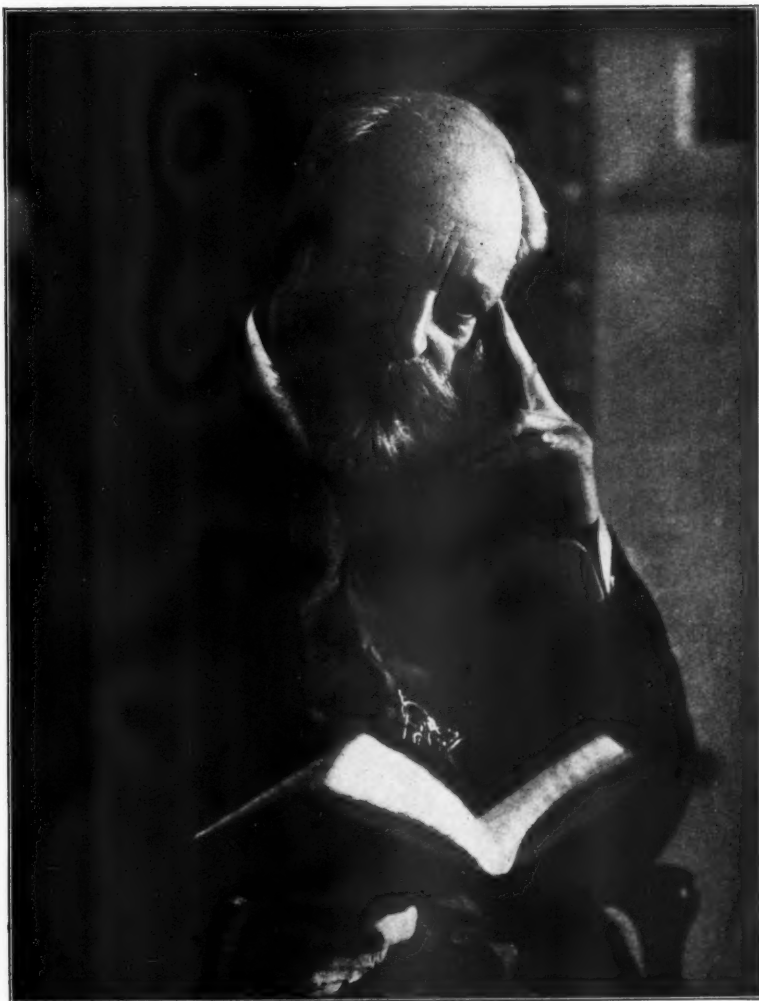
fastidious in such things, and could understand no comfort without comfort for the eyes. He loved his house and perhaps still more his garden. A certain stateliness of surroundings was ever part of his natural appanage, and seemed becoming to his stately personality; his handsome face, lofty forehead and large dark eyes, grave in repose, but lighting up in greeting to a friend, or twinkling with fun when a joke was imminent.

The manner of his house was an intensely personal affair; indeed it was part of his personal manner, and that, in his work or in his play, at home or abroad, was ever the grand manner. He expressed himself admirably in writing, tersely, humorously, and amusingly in his friendly letters; his actual handwriting was picturesque and characteristic rather than legible. He



wrote with great facility, but did not like the task of writing. Ready, expressive, and apt in conversation, and frequently witty, he was a diffident speaker in public, and shrank from all public speaking. He filled, however, the office of Prime Warden of the Fishmongers' Company, presiding with graceful dignity at many feasts. Functions and public ceremonies he hated, and always carefully avoided all "inaugurations" and foundation-stone layings. His conspicuous professional success owed nothing to business habits, it was won in spite of their default, for a worse man of business in the usual sense it would be impossible to find. He detested accounts and kept none; he detested business letters, and frequently delayed answers to important communications—when he answered at all—for weeks or months. If a client became bothersome, he got no answers to any written communication; if he called in a rage, he was received with unruffled courtesy, and generally bowed out smiling and happy in a quarter of an hour. Mr. Bodley was not only a master of his art but excessively masterful; he permitted nothing, nor nobody, to interfere with his intentions. In the carrying out of a design he had set his heart on he was obstinate, nay obdurate, and he always ended by getting his own way in the long run—and the run was sometimes a matter of years. He has been called a copyist. Nothing could be farther from the truth. Except occasionally in minor details, he never copied. He possessed remarkably few architectural books; his professional library, indeed, would have been modest for a beginner. As I have said, he had assimilated and made his own certain architectural phases, he had seen and studied many buildings, and his derivations from those sources were prompted and refreshed almost entirely by his marvellously accurate and retentive memory, a memory the like of which I have never met in anyone else. In his youth, even during his pupilage, he had sketched but little, in spite of constant urging; in his later years not at all. His method of studying an old building was, as regards the exterior, to borrow a chair, which he carried from point to point of view, during the contemplative smoking of a cigar; when the cigar was out, he went inside, and, minus the tobacco, continued the contemplation. Yet he would remember the building, even to its details, for the rest of his life. I have myself tested this faculty in respect of a French church which I had seen a fortnight before, and had sketched, and which he had seen twenty-five years before. I am ashamed to say that he remembered it more accurately and minutely than I did, and put me right on several points. He would never make any written note of an engagement, but I never heard of his forgetting one. I have heard it confidently stated that he could not draw—a most absurd statement. He regarded drawing for an architect as solely a means to a definite end—the realisation of his design; and to that end his drawing was always adequate. For neat and finished drawings he had small regard, and no patience in his later years for their preparation; but his planning was quick and accurate, and his sureness and rapid facility in detail-drawing were astonishing. His little explanatory sketches, rough though they were, were always vividly graphic. His first notes of his various conceptions for a plan, or some large detail, were made anyhow and anywhere—in bed, in the train, in an hotel, at his club, or in his garden, and on anything handy—the back of a letter, an advertisement card, or the margin of a newspaper. He sketched in his cheque book, and is known to have filled his bank pass-book with notes and sketches. He had an extraordinarily fine sense for curves, and hated a weak or a flabby one. "Keep them nervous," he told one. His injunctions to his staff were always in the direction of refinement and restraint. "Learn to leave out. A young architect's india-rubber is more important than his pencil," he once said to me; and again, of window tracery, "It's not the shapes you make, but the shapes you leave, that matter." Of drawing generally, as applied to architecture, he used to say that we all draw too much; and that with one vernacular style, and workmen who understood it, hardly any drawing would be necessary.

He was extremely ingenious and resourceful, but disliked obvious ingenuity in design, and



GEORGE FREDERICK BODLEY.

indeed avoided it ; his work, whatever else may be thought of it, has ever the effortless, inevitable look of quiet surety. His aim was never to startle, he never "played to the gallery," or tried to outrival others. In placing a building in a street, or in contiguity to others, he was always careful to do no hurt to its environment. "You must consider your neighbours," he said, "you've got to be a gentleman in your art."

His influence, I believe, has been wide and deep ; it was apparent in the case of many of his younger contemporaries, such as G. G. Scott, J. Bentley, and Sedding, all of whom he outlived ; as, indeed, he outlived most of his own real contemporaries. As was all but inevitable, in his old age he dropped somewhat out of touch and sympathy with modern tendencies. He was a pioneer, and if he survived his period and ignored the current phases of his later days, we can accept him gladly as such and recognise the steady purpose and fine achievements of his long and honourable career.

He never faltered from his ideals ; he had ever the courage of his opinions ; his enthusiasm and his energy endured to the end. At an age when most of us would seek repose, and though cruelly hampered by infirmities, he still worked on strenuously and gladly, happy in his power, happy in his long life's work, to the end that came so swiftly and peacefully, finding him alert, with cheerful, undimmed mind, full of years and of honours.

#### PROSPICE.

Shall I look back across the darkening sea ?  
 Shall I not onward gaze ? What though my sail,  
 Languid and lone, may hang all listlessly,  
 Shall I look back ? Faint heart, for what avail ?  
 Shall I not onward, eastward gaze ? Kind wind  
 May waft me, and, at Dawn, the Haven I may find.

G. F. BODLEY.

#### DISCUSSION OF MR. WARREN'S PAPER.

MR. ERNEST GEORGE, A.R.A., *President*, in the Chair.

At the conclusion of Mr. Warren's Paper, the Secretary read the following letter from Lord Halifax, dated the 13th February :—

SIR,—I have to thank you for the copy of the Paper Mr. Warren is to read to-morrow and at the same time to ask you to express to the members my great regret at my inability to attend the meeting of the Royal Institute. On the same evening I am unfortunately detained in the country and am prevented thereby from accepting an invitation which otherwise I should have had the greatest pleasure in accepting.—I am,

Yours faithfully,  
 HALIFAX.

The Secretary also read a letter from Professor F. M. Simpson [*F.*], who had been sent an advance

proof of the Paper, but who was prevented from attending the Meeting owing to an attack of influenza. The following is an extract from his letter :—

Mr. Warren's Paper is so complete, and his appreciation of our old master's work so happily and sympathetically expressed, that little or nothing is left to be said.

One or two minor details occur to me. Mr. Bodley was, I believe, Sir Gilbert Scott's first pupil at the time when, I have always understood, Street was his assistant. The number of Scott's pupils was very great, and it would be interesting if somebody would compile and publish a complete list. His two sons, George Gilbert and Mr. John Oldrid Scott, Bodley, Garner, J. J. Stevenson, Micklethwaite, Johnson of Newcastle, Ferguson

of Carlisle, Austin of Lancaster, Mr. Hodgson Fowler of Durham—the four men who five-and-twenty years ago practically divided the work of the North between them—Mr. Somers Clarke and Mr. T. G. Jackson, if I remember rightly, were all pupils of his.

Mr. Warren mentions the low but bulky tower in the corner of the Tom Quad, Christ Church, Oxford. This was designed to carry a lead-covered wood lantern somewhat on the lines, but not a copy, of the one on the top of the belfry at Calais. The lantern is shown on some of the original drawings and also in a water-colour perspective made by W. H. Brewer. The intention accounts for the lofty proportions of the angle turrets of the tower, which rise above its parapet, and appear, in consequence of the omission of the central feature, too high—or so Bodley always said.

Mr. Warren makes a slip in saying that “no award was ever made” in the first Liverpool Cathedral competition. Sir William Emerson’s design was placed first and Mr. James Brooks’s second. I can cordially endorse his remarks about Mr. Bodley’s letters. They were always delightful. I am reminded of one as I write now from my little cottage in Sussex, a mile and a half away from Danehill Church. I wrote Mr. Bodley and said I had planned it so that as I entered the front door and looked across the hall through the garden door, the centre of the view was his church. His reply was characteristic: “I like to feel that you will think of me in your going out and in your coming in.” The interior of this church, with its organ on the chancel screen, is delightful.

As Mr. Warren says, Bodley was not business-like. He would keep clients waiting for months. Years ago, when I was measuring up the curious chancel arch-screen in Great Bardfield Church, Essex, the clergyman told me that he had been waiting for a design for a reredos he had asked Bodley to make for considerably over a year. I mentioned this when I returned to town, but no design was sent during the six months or more that I remained in the office.

Mr. G. H. FELLOWES-PRYNNE [*F.*], rising at the invitation of the President, said: It is with great diffidence, and at the same time with much pleasure, that I rise to propose a vote of thanks to my friend Mr. Edward Warren for his admirable Paper upon the life and work of George Frederick Bodley—with diffidence because of being asked at the last moment to perform this pleasant duty, and because there are so many who would have done it so much better than myself—and yet pleasure because of the obvious sincerity of the writer, and the evident sympathy Mr. Warren has with the subject of his Paper. There is, I think, no one who is suited to write such a Paper better than Mr. Warren, and I feel sure that we have all listened

with interest to his almost poetic review of the life and work of one who was so long held in such high esteem in the profession, and none present who have not felt touched by the almost pathetic history of that life as set forth by a loyal and devoted pupil. From the many beautiful buildings erected, from the exquisite charm and proportion of his churches, from the delicacy of his details, from the gentle and loving treatment of his restorations, the name of Bodley will be long remembered when that of many of his contemporaries will have been forgotten. But, perhaps, first and foremost, his name will be more closely connected with his perfect genius for, and sympathy with, colour decoration in all its various forms. It is not so much that he struck out on new lines, or aimed at great originality in his treatment of colour design—nay, I may almost say that he followed more or less closely in the traditional lines of mediæval work—but neither in his church designs nor in his decorative designs did he slavishly follow tradition. In every phase of his work and design there is a very strongly marked individuality and stamp of genius, and in none more so than in his colour schemes, whether it be in the decoration of a building, design for embroidery, or wall papers. His intense sympathy for colour is evident in all that he touched—generally quiet in treatment, always delicate and refined, and invariably harmonious, so much so that the term “Bodley Colours” is synonymous with quiet and harmonious colours. Those who know that beautiful and costly, though comparatively small, church of Hoar Cross, and the churches referred to in Mr. Warren’s Paper, will know how to value Mr. Bodley’s treatment of colour. One of the latest decorative designs he carried out was the complete decoration of the interior of a church built from Sir Gilbert Scott’s designs—Christ Church, Ealing, which is well worthy of study. It is quite possible in the latter case, as in others, that criticism may be forthcoming. But we all know how easy it is to criticise, especially in the case of colour decoration, but at the same time how difficult it is to design a scheme for such decoration on a large scale. In no country in the world is it perhaps more difficult to educate the popular mind to a sense of fine colour decoration than in this cold, damp climate of England; and yet in no country does colour add a greater value to comfort and well-being, and certainly in no country was it more valued in the past. We have until lately been so long content with the cold, bare walls of our churches that people have begun to look upon plain plaster and whitewash as material of intrinsic beauty, and any attempt to break down the tradition of the last two and a half centuries in this respect is met with antipathy by some and active opposition by others. We as a nation seem to have lost the power of appreciation of colour as applied to the interior of our churches, or else bigotry stamps any

serious effort in that direction, either in pictorial or decorative art, as "High Church" or "Romish," so that ignorance, prejudice, and bigotry combine in resisting the efforts of those who for the last fifty years have been trying to make colour decoration the handmaid of religion. The individual efforts of architects and artists like Owen Jones, Burges, William Morris, Rossetti, Burne-Jones, Madox-Brown, Butterfield, and others, have done much in helping forward the movement, but I think I may safely say that no architect has done more to teach us the value of interior colour decoration than Bodley, and if this fact stood alone it would be sufficient to raise him to a niche of fame. But it by no means stands alone, for in this Paper we have read how complete was his grasp of all work that came into his hands. It must be allowed, I think, that Mr. Bodley was very fortunate in his career, his early training being with those who were thorough-going Gothic enthusiasts; and what might have been a disadvantage to some was a great advantage to him—he had private means, and was therefore in an independent position. Given his acknowledged ability, he could in a great measure pick and choose with regard to his work; he did not hesitate to refuse a work if not congenial, and if a client became troublesome he quietly dropped him. Now, shunting of clients is not a pastime that many of us can afford to enjoy, nor can most of us afford to be arbitrary. The most we can expect is that, with care and tact, we may manage to get our own way; but the delightful position of being able to say to a client "You must do this, or I won't act for you at all," or "If you write any troublesome letters I won't answer them," is not ours. Then again, Bodley's opportunities were great; his work commenced in the early days of the great Church revival, when the demand for Church work was comparatively large. As a rule, he was not hampered for want of means in the carrying out of his work, and this helped to secure the aid of the best artists, sculptors, and builders, which all naturally tended to make his work successful. And, to my mind, we must be thankful that he was not hampered by monetary considerations in his church work, as we know that we have the best that he could do under the best conditions. But still, I think we may safely say that had the conditions of his work been more normal, and 10l. a sitting been laid down as a *sine qua non*, he would still have turned out a work of beauty and good proportion. Our members must have read with great interest Professor Simpson's admirable article in the JOURNAL, and this Paper is a valuable addition to those remarks. One cannot but be struck by the ability and loyalty of Mr. Bodley's pupils; and while mentioning this, may I express the regret we all felt in the premature death of Henry Skipwith, whose able work we all admired, and at

the same time to say how glad we are that York Minster has, since the death of Mr. Bodley, been placed in the able hands of Mr. Walter Tapper. But there was another feature of Mr. Bodley's work that was not, I think, touched upon—and perhaps rightly so—in this Paper. At the same time, it is a feature that is too often lost sight of, and yet it is a feature that should, and does, give tone and feeling to all that is truest and best in church work. I mean his Churchmanship; for, from conversations I have had with him, I know him to have been an ardent Churchman, as indeed have been all our best church architects: Pugin, Butterfield, Street, Bentley, Garner, and Bodley were all ardent Churchmen, and it is this great underlying principle in their work that so often gives that indefinable sense of devotion in their churches. I mean that churches may be, and too often are, considered as things of art alone—perhaps academically correct—true in detail, but still lifeless and cold, still lacking in spiritual inspiration. It is this great underlying principle, this spiritual inspiration, this indefinable devout feeling behind the designer that alone can call forth similar devotional feelings in the minds of worshippers. It is this, above all else, that raises church architecture on the highest pedestal of art, that ennobles the mind of its creator, and uplifts the mind of the beholder. Such work has George Bodley left to us, and may we be allowed to emulate the spirit that produced such work!

Mr. WALTER TAPPER [A.]: It is indeed a pleasure to rise and second Mr. Prynne's proposal of thanks to Mr. Warren for his admirable Paper. My long intimacy with the work of Bodley and Garner enables me to appreciate the difficulties to which Mr. Warren has referred, difficulties which I think he has ably overcome. Naturally I appreciated most the love and reverence which Mr. Warren so well expresses for the master. It is echoed in the hearts of every one of his pupils and assistants. That dignified old-world courtliness of manner, combined with much sweet modesty, was priceless, and to those who had the privilege of his friendship perhaps of more value than the influence of his work, great as is this latter. I worked with Mr. Bodley some eighteen years longer than any other of his men, and during that period I do not remember a hasty or impatient word. This fact will perhaps give you a better idea of the gentleness of character with which he was so graciously endowed. Mr. Warren has dealt so fully with his work that there is little indeed to add. It may have been noticed, however, that few of his churches were vaulted; with the exceptions of Hoar Cross and Clumber, none, I think. The reason for this was Bodley's love for colour, the wooden roofs giving him greater opportunities for this side of his art. Mr. Warren has referred to the prevalent impression that Bodley could not draw. In the ordinary sense of the word this is



true. He was never an expert draughtsman; no water-colours or perspective sketches or even fine geometrical drawing issued from his hands. The very few sketches he made, and I only remember one book, reminded me of William de Honnecourt's outline and were curiously out of drawing. He did not, in fact, attach any importance to drawing in so far as his work was concerned, and he always contended that less attention to pretty drawing would be better for the art of architecture. His buildings were really designed before putting pencil to paper, and he has given me their dimensions in figures beforehand. It was therefore not surprising, on leaving him free and undisturbed on some Saturday afternoon, to find the eighth-scale sketches, half-inch and full-size details (the latter beautifully drawn) of some fine church completed ready for us to tackle on the Monday morning. In his early days he allowed no detail to escape him, and with the smallest he took infinite pains. What happiness it was, too, to get his kindly criticism on our efforts to interpret his ideas. His own methods of drawing were delicious and amusing, but they were hardly such as would commend themselves to most of us. He loved a 3B pencil and hated needle-pointed compasses. Sometimes he went over his details with a broad-nibbed pen, using red or black writing ink, or both if handy. His luncheon was brought in from some neighbouring restaurant, and he ate it as he worked, so that oftentimes there was a mixture of pencil, ink, mustard, salt, with splashes of gravy to give the right tone of colour, and at the end of all a really artistic drawing after his own manner. His relations with the workmen on the actual buildings were all that could be wished. In some peculiar way, hard to define, he gave that invaluable interest in their work, so that it seemed they had no difficulty in carrying out his ideas, and a mason, for instance, who had worked long under his guidance was a man worth knowing for many and obvious reasons. A matter which will perhaps interest this Society was his views concerning the examinations held here periodically. As such, he had practically no sympathy with them, as he showed when writing a short Paper on the subject some years ago, but in so far as they encouraged in young men the study of old work, and gave them that sound academical knowledge without which, he contended, no architect's education was complete, he thought them of considerable value. With these few remarks I again have pleasure in thanking Mr. Warren.

Mr. HENRY LONGDEN said that Mr. Bodley, whom he had known for a great number of years, impressed him above everything as an artist. In everything he did, in his appearance, in the different houses in which he lived, and in everything about him, he was an artist. He was no doubt a fine builder, but he had that quality which was so uncommon of making everything he touched

beautiful. In domestic work he would make a house of no merit beautiful by rich colour and skilful adaptations of its internal features. A house decorated by him had a singular air of distinction. He was also a very great admirer of Mr. Butterfield and of Mr. Butterfield's work, and he could tell them one result of that admiration. In the church of St. Alban's, Holborn, which Mr. Butterfield built, it was desired to put a reredos. Mr. Butterfield was still living, but had not worked there for a number of years, for Mr. Butterfield was sometimes rather difficult, and had had some disagreement with the Vicar. Mr. Bodley was approached about the reredos, and he said, "No; Butterfield is living; I cannot touch his church." When Mr. Butterfield died Mr. Bodley undertook it, but he would not touch it during Mr. Butterfield's lifetime. This seemed very little to have to say, but having known Mr. Bodley for so long, and seen him from a rather different point of view from those who had spoken of him hitherto, it might possibly be not unfit.

Mr. MAURICE B. ADAMS [F.] said he had personally known Mr. Bodley a great many years, and had always taken a very keen interest in his work. Remembering his first church and having some acquaintance with the erection of his last church, he should like to say a few words about them both, and, in doing so, to add to the tribute they all owed Mr. Warren for his most excellent *résumé* of this wonderful life. He would mention a point that he thought had not been alluded to. They had been shown churches of his built on flat sites, but his first church stood on an extremely difficult and elevated one, and, whatever the faults of St. Michael's, Brighton, might be, one of its greatest merits was the way in which it was made to rise out of an acutely sloping site.\* The massiveness and repose which characterised that comparatively small church, the very plain approach to the west end facing the south, necessitating a large number of steps, treated so quietly, so handsomely, and yet in such a dignified manner, were most effective and inspiring. Its vast breadth of brickwork was somewhat relieved by what was called the "streaky-bacon style" which Butterfield so much affected. And then the bold "plate" tracery of the windows, which otherwise would have appeared coarse, always seemed to him to be so thoroughly modified by this broad, quiet treatment of the windowless aisle leading down to the street. The church was uncommonly dark, which accounted for the poor photograph Mr. Warren

\* St. Michael's Church, Folkestone, is another example of the great skill exhibited by Mr. Bodley in dealing with an oddly shaped awkward site of varying levels, and it affords a singularly capable instance of his ingenuity in adapting the contour and architectural features of his church to the outline of the land on which it stands. The north front of this church unbroken on plan forms a fine foil to the rest.—M. B. A.

had shown. Mr. Bodley's church now only formed the south aisle to the vast building that had been subsequently erected, and which Mr. Bodley was very sorry not to have been commissioned to do. That indeed is a matter for regret; still, when they studied what Mr. Bodley did as his first church, and compared it with what was added subsequently to it after the inspiration, so to speak, of William Burges's work, they would see what a master Mr. Bodley was, even in his initial stage. There was another church which Mr. Warren had not alluded to—viz. the last church he finished, St. Faith's at Brentford. Mr. Warren had mentioned the very recent church at Kensington Gore as showing somewhat attenuated proportions, and he was perhaps justified in that criticism; but what struck one in looking at St. Faith's, Brentford, was the juvenile enthusiasm with which the whole thing was inspired. That a man of Mr. Bodley's years could design such a virile church as that seemed truly remarkable. It was quite a small, unimportant church, but a more dignified interior he never saw; the whole manner of its composition, leading up to the altar as the centre of everything, the handsome pavement of the nave, which was of course quite simple, showed the master-hand quite as much as in any of the details of which they had heard that evening. With regard to the planning of church buildings, what a change Mr. Bodley's life covered! From the old days of the Gothic Revival, when preaching still obtained the mastery, all through the development of the Catholic Revival, what a part he played in planning his buildings to accommodate them to a better sense of what worship really is and the necessities of modern congregations! One other feature he would refer to—viz. the arrangement of the choir stalls. In the church of the Eton Mission, Hackney Wick, and also the one at Kensington Gore, the seating of the choir towards the west was diagonal, the stalls being carried across at an angle of 45 degrees. He (the speaker) had always been an advocate of the return stalls behind the screen, where the clergy could face towards the altar and carry on the service, and then turn round when they were addressing the congregation. The usual arrangement was to put them choir-wise, facing one another. The old Protestant idea was to turn them round and make the clergy pray towards the congregation. Mr. Bodley's diversified

arrangements in the instances mentioned seemed to be a questionable advantage; and it occurred to him, as taking an interest in these matters, that it was somewhat unusual.

Mr. WALTER TAPPER said he could answer Mr. Adams's question at once. The reason Mr. Bodley returned the stalls in the manner described was a matter of compromise; he much preferred returning them along the screen as Mr. Adams suggested.

Mr. EDWARD WARREN, after acknowledging the vote of thanks, said that Mr. Maurice Adams's remarks interested him, as he had pointed out several things of which he was conscious but had not time to point out. His Paper, as it was, had grown to exaggerated limits, and he had had to cut out a very great deal. For every one of the churches he had referred to—perhaps twenty or thirty—there were probably at least three he had not mentioned. The output of Mr. Bodley's long life was extraordinary in the number of buildings he had erected and altered. He once asked him if he could form any sort of computation of the number of churches he had built, but all he could get from Mr. Bodley was, "Not a great many." He supposed he did not think sixty or seventy new buildings and three to four hundred altered ones a very great number.

Mr. WILLIAM A. FORSYTH [F.] writes:—

Apart from the literary excellence of Mr. Warren's Paper, the Institute is to be congratulated upon possessing a valuable contribution to the human side of a great architect's career. The biographical is inseparable from the chronological record, if the greatness of the artist is to be understood.

My reason for writing these few lines is to suggest that the Sessional Papers be enriched once, if not twice, in each year by a review of the work, together with a brief account of the life, of a British architect whose career has but recently closed.

To the following suggested list, many names could be added, but I venture to think that a discourse by a former pupil or assistant of Bentley, Burges, Nesfield, Pearson, Butterfield, G. G. Scott, Brooks,\* and Campbell (Glasgow), upon the works of their respective masters, would be of intense interest and educational value.

\* It may be mentioned that a Memoir of Mr. James Brooks will appear in an early issue of the JOURNAL, contributed by Mr. J. Standen Adkins, of the firm of Messrs. James Brooks, Son, & Adkins.—ED.

## TOWN PLANNING.

PAPERS COLLECTED BY THE R.I.B.A. TOWN PLANNING COMMITTEE.

## XI. ARCHITECTURE AND TOWN PLANNING.

AN ADDRESS delivered at the Guildhall Conference on Town Planning, 10th December 1909, by Professor BERESFORD PITE [F].

I wish at first to remark on the happy position we are now in, in that the Town Planning Bill has become an Act and is at once removed from the atmosphere of partisanship and party politics. Under these circumstances, one is at perfect liberty to voice what I am sure we all feel—a great debt of gratitude which we are under to Mr. Burns for his enthusiasm, his political tact and power, and above all, for his strong sense of the value of architectural dignity to a city. Mr. Burns's record on the London County Council in connection with their great Strand Improvement, and in connection with the schemes for the new County Council Hall, deserves recognition in connection with the subject of Town Planning.

Before passing away from the personal aspect of the question, I should like to draw attention to the enormous debt that London is under to its great landowners. Generally speaking, all our garden squares—all the dignified and spacious parts of this city where alone almost dwelling is healthy and possible—are due to the private enterprise, the personal expenditure, of the individuals who are now described technically as the "ground landlords." What London would be without the charms of Bloomsbury and (withdrawing it altogether from the cynical atmosphere of the Londoner's "Log Book") the charms of Bayswater, of Belgravia, to say nothing of, in the other end of London, the discreet wideness of such districts as are included in Lord Tredegar's estate in Bow—what London would be without this spaciousness and without these gardens, it is difficult for us to conceive. The large squares will go down to posterity bearing the great names of Grosvenor and Cavendish and Eaton, as monuments sufficient to attest the public spirit and the architectural qualities of their original layers-out; and it should be a matter for some congratulation to the community when it reflects that private enterprise and private expense have now resulted in private profit.

To come to the architectural aspects of the question, I wish, in the first place, to make a few remarks on (I.) planning the thoroughfares; (II.) on planning the sites; (III.) on planning for extension; (IV.) on planning architecturally, with a few final words on education in the subject.

## PLANNING THE THOROUGHFARES.

Plan the thoroughfares for access to and access from the outside world by road rather than by rail. London, as we know it, may be so soon choked with disabled and derelict motor omnibuses that it will be a city without thoroughfares, dependent entirely upon tubes and subterranean tramways. The true thoroughfare will either be underground or through the air—either by tube or by aeroplane. We inherit corkscrew streets, and proceeding to choke up our own ducts, shall ultimately achieve a Labyrinth without a *Dædalus*. Half a century of railway selfishness has killed the art of roadway scheming. Though England may well be proud of her position and influence in the art and science of constructing railways, and all that that involves and brings, yet no Londoner can be proud of a single one of the railway bridges which cross the Thames, or of the planning of access externally to our railway termini. It may be that our natural insular constitution is a geographical cause for our constant neglect of any theory of thoroughfare, though even our seaports, by which the world gets access to us and we take departure from home, are practically only railway depôts; and Dover—the very Port of the World to England, with its fine valley through which the processions of kings and merchants used to enter the country—we view now, with its dismal railway tunnels and miserable platforms, as something to be hurried through and avoided on account of its ignominy. Bicycling has now begun to alter the public view of the question, and motoring is enlightening us pretty rapidly, but it is the dumb needs of the multitude who neither bicycle nor motor, but who spend their daily life as the people of the street, that we have to consider.

## PLANNING THE SITES.

As the planning of the thoroughfares creates, so we have to plan the sites, first for dwellings—for dwellings constitute primarily the town—sites that shall be healthy and pleasant, and, as far possible, freehold, though, if freehold, conditioned for mutuality by necessary covenants. And I would venture the suggestion that covenants enacted by legislation are less onerous and less personally restrictive than covenants of contract and agreement which are exercised by individual owners over their estates. Then we have to consider sites for public buildings—sites that shall be dignified and useful both for Church and State—

necessarily central. Such sites bestow a certain increase of value to land adjacent to themselves; and in an ideally modern lay-out such adjacent sites should belong to the municipality—a central reserve—best of all, a central park of public purpose and usefulness. Then, sites for commercial purposes; for shops; at the back of the shops, warehouses; in connection with the warehouses, factories; in other words, market streets; exchanges, with the unsightly stores out of sight; the noxious factories at a distance; all considered with a view to the mutual comfort and usefulness which is essential to commercial prosperity. Besides, electric works, gas works, water works, sewerage works have to be planned and placed; to say nothing of railway depôts, sites for dangerous stores, such as petroleum, and what I would roughly describe as smoke sites.

#### PLANNING FOR EXTENSION.

We should plan for extension, that is for growth. Any and every healthy city should grow. This will apply in detail to each of the previous chapters of dwellings, public or commercial buildings; but remembering always that dwellings extend more rapidly and require more space, and that, with the growth of a city, there is a tendency always to seek the natural amenities of fresh air and landscape. Therefore, in the interests of the town suitable sites for such amenities should be included in the neighbourhood of the town, and so earn their rateable value and increase its prosperity. Then a final point on this head of extension is that extension increases the value of the central sites and the difficulty of dealing with them. Only by a long prevision can this unnatural and exaggerated value at the centre be dealt with. The initial way of dealing with it is at once to lay out the main thoroughfares of a suitable width for a city of the larger rather than of the smaller size: the increase of width in the thoroughfares will prove to be no extravagance but a convenience, even in the early stages. Extension will thus become easy, overcrowding will be made impossible, and that which is common to all will become beneficial to all.

#### PLANNING ARCHITECTURALLY.

I now come to the point of Town Planning architecturally, that is, planning with forethought, for purpose, for economy, and for that sense of beauty which may possibly be summed up in the word refinement. Architecture is the art of beautiful building. But the aggregate of beautiful building has never yet been considered. It has a cumulative importance to the architect, who considers not only the immense problem of one great building, with its varying purposes, materials, and arts, but the problem of combination. And the problem of the combination of a great number of such buildings, each one embodying a different phase of social or national life, work, and thought, is indeed vast; and one may well suppose that it is a problem too large for any

single mind. If you conceive a town laid out by some architectural genius, with its churches, its municipal buildings, its commercial buildings, and its domestic buildings, all wearing the impress of the same mind, an inevitable sense of monotony and sameness will be present without doubt. Beauty and amenity in a city are certain elements in its success and value, the appearance and sense of which have importance in the Town Plan. Width of a street for brightness, symmetry of buildings for dignity, curvature of street and accident for picturesqueness, alignment and contrast; avenue and square, vista and enclosure, all connote qualities which should be considered in the lay-out of a town.

#### EDUCATION.

Now I come to my last point, Education. At the present moment it is not a subject for doctrine nor ripe for deduction. Surprising is the German school of picturesque irregularity in Town Planning. It is nearly thirty years ago since I stayed for more than a week in that wonderful little town of Rothenburg, on the Tauber, where the walls and palisades almost of the siege which it stood in the Thirty Years' War against the forces of Tilly, exist to this day. You can picture the sort of half-way house which it represents between the age of the cross-bow and the age of the pom-pom. There it is, held up, hanging between heaven and earth, through lack of communication with the outer world. We now find, with great interest, Dr. Stübgen, another German student of this subject, exhibiting such mediæval towns for our present consideration. Of course it is obviously possible to take a sufficiently large number of freaks and accidents and classify them and deduce doctrine for them. Any Accident Insurance Office can do that with the ordinary run of burglaries and domestic incidents, and it would only require a certain classification of architectural and building accidents to assort the freaks and accidents of war, flame, unemployment and famine, and classify them for study.

Then we have the symmetrical school—the school of the American blocks and avenues known by arithmetical numbers. We have that represented at a somewhat early and almost promising stage in Europe by the city of Turin in Italy, by Havre in France, or by Carlsruhe in Germany. But it would be wiser for us not to attach our faith either to the picturesque or to the symmetrical school, but to analyse the picturesqueness of the German and home cities that we know, separating their historical elements from their physical and geological ones.

To take such a city as Edinburgh, with its Grecian Acropolis and modern railway in the valley, and the great suburb laid out by the brothers Adam which is now incorporated in the town; Dublin, with its charming river—not charming in essence, but charming in nature—upon which the Four Courts and the Custom House sit so delight-

fully, and on to which, now that the intermediate street has been cleared out, Sackville Street opens with such an amount of dignity; Bristol, with its own interests; Liverpool, with a certain grandeur of municipal buildings; Manchester, with its needs yet unsolved; Bath, with its beauties; and Buxton, with its attractiveness at this time of the year.

But of all cities, certainly London is the most educative to us all, for in London we can see how to do it as well as how not to do it. To begin with, we have the river, and I sincerely hope that the new Port of London Authority will be seized not only with the value of the river to London trade, but with the essential fact that London is a riverside city and always has been. A little consideration of the map of London will show that the main thoroughfares north and south conform themselves to the general direction of the river, with its semi-circular sweep of hills to north and south; its winding direction and undulating banks making a great circle around the plain of Lambeth, in the middle of which rises the temple dome of Bethlehem. The bridges and the accesses to them and the railway depôts—much needing study and care; then the historical centres, Greenwich (almost lost sight of without the steamboats); the Tower; St. Paul's; St. Bartholomew's, and the Charterhouse, that sweet little asylum reminding one of Oxford or Cambridge, though unfortunately smelling of bacon-smoke and meat; Westminster; Lambeth—I mean the Palace (a pilgrim place from the other side of the Atlantic, of which we take little account); the unrivalled charms of Hampton Court; and then our group of Royal residences and their arrangements, from St. James's along to the Rotten Row, or *route du roi*, to Kensington; the picturesqueness of St. Paul's from Fleet Street—a subject which I hope this distinguished and honourable Corporation which affords us such kind hospitality to-day will bear in mind in connection with the St. Paul's Bridge. If Holborn Viaduct were only grand what a spectacle it would be from the great width below of Farringdon Street! Then we have the long rise and fall of Oxford Street, always noble, always interesting and attractive. We have the park access to London alongside Kensington Gardens, Hyde Park and Bayswater, along Piccadilly, and that wonderful entrance right into the heart of the city along the Embankment. We have the descent from the northern heights at Hampstead and from the southern heights of Sydenham and

Clapham. Even our public places teach us, by their variety of success and failure—Trafalgar Square, the noblest site in Europe, distinguished by its absurd column; we have Buckingham Palace, with the great Victoria Memorial to be shortly completed; and can reflect on what Pall Mall would be if it were only carried through into the Green Park, with access directly to the new monument; Piccadilly Circus, long ceased to be a circus, now an unhappy polygon—when is it to be remedied?—to say nothing of that South Kensington muddle of noble buildings, helter-skelter on sites which might have been planned, with a little foresight, into the noblest results. We may well ask who is the planner of London. How absurd the question would be if London had not been burned down and Sir Christopher Wren once made a complete plan for its rebuilding!

There are many lines for historical study that I would just suggest. Our earliest Biblical reading brings us face to face with Nineveh, that great city in which there were men, women, children, and cattle almost innumerable, into which the prophet Jonah had to go a day's journey before he could gain an audience—a garden city, a farmyard city, a park city of the earliest authority and date. Then we have Babylon, the city of terraces; Palmyra, with its wonderful remains, the city of colonnades; we have Selinus in Sicily, a city lately brought to the notice of architects in London by a wonderful restoration by a distinguished French student. We have Athens, with its acropolis; Rome, with its wonderful forum, the palace city, Spalatro on the Adriatic, and the castra of its empire. Then the renaissance world, for the first time in the history of the building art realising the importance in lay-out of the connection of roads and gardens with buildings; we have it exhibited in the Vatican, in Versailles, at Dresden. Then we have modern Paris, modern Vienna, modern Munich, besides the plan of Havre laid out by Louis XIV., which I have already mentioned, well worthy of attention. We have Berlin and Washington and the Australian capital yet to be. There is ample scope for observation, for doctrine and for prophecy. The opportunity has come to us. The use made of the opportunity which this new public movement affords will indeed reflect this generation and age. Our spirit, our wealth, our power, our mental views, our intellectual and artistic use of the opportunity, are in our hands.





9 CONDUIT STREET, LONDON, W., 19th February 1910.

## CHRONICLE.

### SPECIAL GENERAL MEETING, 7TH FEB.

A Special General Meeting was held in accordance with notice on Monday, 7th February, (1) to consider alterations in the draft of the Revised By-laws, and (2) to resume the discussion of the Regulations for Architectural Competitions, adjourned from the Meeting of 3rd January.

#### The Revised By-laws.

The notice-paper convening the Meeting contained the following statement:—

The revised By-laws which were approved by the General Body by Resolution passed at the Special General Meeting on 21st July 1909 and confirmed at the Special General Meeting on 10th August 1909 have been submitted by the Council to H.M. Privy Council for approval. The Legal Adviser to the Privy Council has indicated certain alterations which it is necessary to make in order to obtain the approval of the Privy Council. These alterations are set out below and indicated by the initial A.

The Institute's Solicitors also recommend that certain alterations be made in order to improve the drafting and arrangement of the Revised By-laws. These alterations are also stated below and indicated by the initial B.

The Council submit these proposed alterations for the approval of the General Body:

- B 1. Instead of heading "Membership" read "Members and Licentiatees."
- B 2. At the end of 2, insert: "Every candidate for Associateship after the year 1913, before presenting himself for the Final Examination, shall have either (a) passed through the course prescribed under the scheme to be adopted by the Council as provided in By-law 44, or (b) proved to the satisfaction of the Board of Architectural Education that he has been otherwise properly trained as an architect."
- B 4. Insert heading "Honorary Members."
- B 7. Insert heading "Licentiatees."
- B 13. Omit the last eleven words and substitute "in the case of a Member has paid his entrance fee and first annual subscription, and in the case of a Licentiate has paid his first annual contribution."
- B 14. In the eighth line, after the word "Member" insert "or Licentiate."
- A 24. In the seventh line, omit the words "or who shall refuse or neglect to be bound by a published Resolution of the Council."
- B 25. In the thirty-first line read: "In any case of such suspension or expulsion the fact shall, if the Council so decide, be recorded in the JOURNAL

of the Royal Institute and published in such newspapers as the Council may determine."

- B 26. In the twentieth line omit the word "forthwith."
- B 30a. This By-law to be numbered 31 and numbering of subsequent By-laws to be similarly corrected.
- B 32a. In the third line after the words "serve again" insert the words "as ordinary or Associate Members respectively," and in the fourth line after the words "seniors in" insert the words "continuity of."

- B 35. After this insert the following new By-law:—

"Any notice required by the Charter or the By-laws to be given to Members may be a written or printed notice and may be sent to Members or Licentiatees either separately or in or with, or if printed may be printed under the heading of 'Notices,' as part of the next issue of the JOURNAL of the Royal Institute, as the Council may direct, and any notice shall be deemed to have been duly sent to a Member or Licentiate when such notice, or the JOURNAL in which it is sent or printed, and addressed to the last address of the member or Licentiate appearing in the *Kalendar* of the Royal Institute, has been put into the post or otherwise delivered."

- B 45. Omit this By-law (see By-law 2).

- B 58. In the seventh line after the word "thereat" insert the words "and such proceedings shall be private and shall not be communicated to the public Press without the written consent of the Chairman of the Meeting."

- A 63. Omit this By-law.

- A 65. Omit this By-law and substitute the following:—

*Alteration, suspension, or repeal of By-Laws.* "A Resolution respecting the adoption of a proposed By-law, or the alteration, suspension, or repeal of any existing one, shall be declared to be carried at a Special General Meeting if there shall be present at least forty Fellows; and if the same be supported by the votes taken by show of hands of a majority consisting of two-thirds of the Fellows present and voting thereon.

*Resolutions on Property or Management.* "A Resolution of any proposal affecting the property or management of the Royal Institute shall be declared to be carried if there are present at least fifty Members, of whom at least forty shall be Fellows, and if the same be supported by the votes taken by show of hands of a majority consisting of two-thirds of the Members present having a right to vote and voting thereon.

*Resolutions on Professional Questions.* "A Resolution on any professional question shall be declared to be carried if there are present at least forty Members, of whom at least twenty-one shall be Fellows, and if the same be supported by the votes taken by show of hands of a majority consisting of two-thirds of the Members present having a right to vote and voting thereon.

"A resolution declared to be carried, and requiring under the provisions of the Charter to be confirmed at a subsequent General Meeting, shall be deemed to be so confirmed provided it be by a majority of those present having a right to vote and voting thereon at the said subsequent General Meeting.

"In all cases the voting shall be by show of hands; and a Resolution of the Royal Institute so voted shall be declared to be carried if supported by a majority of those present having a right to vote and voting thereon."

THE CHAIRMAN (Mr. JAMES S. GIBSON, *Vice-President*), having formally presented the amendments as printed on the notice-paper, said he proposed to put each amendment separately, and would ask the Meeting to vote upon them by show of hands.

The amendments proposed in By-laws 1, 2, 4, 7, 13, and 14 were respectively put and carried.

The alteration in By-law 24 being before the Meeting, the SECRETARY stated that the By-law as submitted to the Privy Council read as follows:—"24. Any Member or Licentiate contravening the Declaration A, B, C, or D, as the case may be, signed by him, or conducting himself in a manner which in the opinion of the Council is derogatory to his professional character, or who shall engage in any occupation which, in the opinion of the Council, is inconsistent with the profession of an architect [or who shall refuse or neglect to be bound by a published Resolution of the Council], shall be liable to reprimand, suspension, or expulsion in manner hereinafter provided. Any Member or Licentiate who may be convicted of felony shall, *ipso facto*, cease to be a Member or Licentiate of the Royal Institute." The Privy Council, the Secretary went on to explain, declined to allow the words "or who shall refuse or neglect to be bound by a published Resolution of the Council," and it was proposed to omit them.

THE CHAIRMAN said that it would be within the recollection of members that these words were inserted to enable them to deal with any Member or Licentiate who should take part in any competition which had been barred by the Council. The Council considered that it was not desirable to mention competitions specifically in the By-laws, and that the same object could be attained by getting rather wider powers from the Privy Council, so that any members contravening a published Resolution of the Council on any matter would be liable to some punishment. That was the origin of the insertion of the words to which the Privy Council objected. The Privy Council declined to give such wide powers, and it therefore rested with the meeting to determine whether any other words should be inserted to achieve the object originally in view.

MR. THOMAS HENRY WATSON [F.]: Would it meet the case if you added the words "on competitions" after "Resolution of the Council"?

THE SECRETARY, at the request of the CHAIRMAN, read the words as originally drafted, viz.: "Or who shall take part in any architectural competition as to which the Council shall have declared by Resolution published in the JOURNAL of the Royal Institute that it is inadvisable for Members or Licentiates to take part."

MR. WATSON: May we say "Resolution of the Council relating to competitions"?

MR. H. HEATHCOTE STATHAM [F.]: We should still have to ascertain whether the Privy Council would accept it.

MR. W. G. WILSON [F.]: Is it competent to us to move the re-insertion of the words in the original draft as just read by the Secretary?

THE CHAIRMAN: Quite.

MR. WILSON: Then I beg to move that those words be re-inserted.

MR. A. R. JEMMETT [F.] seconded.

THE SECRETARY: I ought to say that, in discussing this point with the representative of the Privy Council, he said that they would probably accept that form of words, but he suggested that the words "it is inadvisable for members to take part" was rather a weak expression; that, as you are taking power to expel members, it might be considerably stronger.

MR. WILSON: I propose the words "not permissible" instead of "inadvisable."

THE CHAIRMAN, after conferring with the Secretary, suggested the following wording: "Or who shall take part in any architectural competition as to which the Council shall have declared by Resolution published in the JOURNAL

of the Royal Institute that Members and Licentiates must not take part."

THE HON. SECRETARY: Then you run counter to the very strong feeling of a good many members against the absolute veto.

MR. K. GAMMELL [A.] said he had just come back from Bournemouth, where there seemed to be a very flagrant case indeed which bore upon this matter. Passing along Old Christchurch Road there he saw a board up with a certain name on it, followed by the letters "F.R.I.B.A." He had always understood that this sort of thing was not countenanced by the Royal Institute. He had made some inquiries about this particular case, and found that it was aggravated by the following circumstances. He was informed that the Council of the Institute had been approached in respect to this particular competition, which was for a small library assisted by Mr. Carnegie. The conditions were not satisfactory, and the Council, after a vain endeavour to get them amended, had advised members of the Institute not to take part in the competition. Notwithstanding this action of the Council, a member of the Institute practising in Bournemouth had sent in designs and had been appointed architect of the building. They ought certainly to protect themselves against conduct of this kind, and he, for one, should very much deplore the elimination of this particular wording from the new By-law. He should like to second Mr. Wilson's proposal that the wording be considerably strengthened, in the hope that the Privy Council would accept the suggestion when it was sent up the second time.

MR. W. HENRY WHITE [F.] considered that the words would not be at all too strong, because any competition which the Competitions Committee had carefully considered, and stated that it was inadvisable for members to take part in, would certainly be one in which they ought not to take part.

MR. E. M. GIBBS [F.] said he cordially supported the Resolution. If the Institute took a strong position in many of these respects they would not only strengthen members' hands, but would induce members of the profession who were not members of the Institute at present to join it. The feeling generally in the country was that the Institute was not strong enough, and did not defend them as it ought.

MR. JEMMETT said he thought it advisable that the Institute should do either one thing or the other. He thought the Council's advice very unsatisfactory on both sides. It left it open to much misunderstanding and much hardship. It would be more dignified for the Council to leave it alone altogether, or if they felt strongly about it to take a strong line and forbid it once for all.

THE CHAIRMAN said there was a question of practical politics in dealing with these competitions which should be referred to. As a rule the Competitions Committee considered carefully the conditions of all competitions they could get hold of at a very early stage. There were numbers of competitions which were just on the border line, as to which it was difficult to say that they were wholly satisfactory so far as the profession were concerned; but many of them were made wholly satisfactory through the efforts of the Competitions Committee. If words were inserted making it imperative for them to do nothing at all in reference to competitions, the Council might be placed in a very difficult position, because there would be competitions which required delicate handling, and might after all work out to the benefit of the profession at large. He thought they ought to word it so as to leave the Council free either to accept them or to bar them if they could not get the conditions amended.

MR. WHITE: If the Competitions Committee find they cannot get the conditions made exactly as they like, but that they still are not bad enough to condemn altogether, they will simply do nothing; they will not bar the competition.

THE CHAIRMAN: Quite so.

MR. WHITE: That would meet the case. You can still have the wording strong enough, but it would rest in the discretion of the Council.

THE CHAIRMAN: Might we word the passage as follows: "Or who shall take part in any competition as to which the Council shall have declared by a Resolution published in the JOURNAL of the Royal Institute that Members or Licentiates should not take part."

MR. WILSON: The matter would be wholly in the hands of the Council. The Competitions Committee, unless the conditions were very unsatisfactory, would never bar the competition—they would always lean to mercy. I propose the word "shall" in the concluding words.

The amendment of the By-law as proposed was then put from the Chair and carried.

The alterations proposed in By-laws 25, 26, 30A, and 32A were respectively put and agreed to.

With regard to the new By-Law 35, the SECRETARY explained that their solicitors had pointed out that the word "notice" was used in various By-laws with regard to Meetings, but there was no definition of the word. They had therefore, on the advice of their solicitors, adopted the definition given in the By-laws of other institutions, so that there should never be any question as to whether a member had received notice or not.

The new By-law and the omission of By-law 45 were respectively put from the Chair and agreed to.

On By-law 58, as to the insertion of the words "and such proceedings shall be private and shall not be communicated to the public Press without the written consent of the Chairman of the Meeting," the CHAIRMAN stated that at the present time they had no power to prevent any member of the Institute from reporting the proceedings at a Business Meeting, and the Council now proposed to take power to render that impossible in future.

The proposals to add these words and to omit By-law 63 were put and agreed to.

With regard to the By-law to be substituted for By-law 65 in the revised draft, the CHAIRMAN explained that not only the wording was altered, but the principle also. The alteration in principle was necessitated by the fact that the Charter does not give, and never has given, the Institute power to determine any questions relating to the By-laws outside the walls of the Institute. In the past it had been their practice to take a poll of the whole body of members on questions affecting the constitution, such, for instance, as the revision of the By-laws, and the Privy Council had apparently been unaware of the contradiction between the Charter and the By-laws. The Charter, as a fact, gave no power for such questions to be determined by poll. The machinery for taking a poll of the General Body which was incorporated in the existing By-laws had been declared by the Privy Council to be *ultra vires*; we had no right to have it in the By-laws, and were not going to get it any more. That meant the omission of By-laws 63 and 65 in the draft, and the substitution of a new By-law, that now before them.

A MEMBER: Can we not take a poll?

THE CHAIRMAN: You cannot poll the members of the Institute on any subject whatever. That, as I understand, is the actual position.

MR. MAX CLARKE [F.]: Would you read the letter from the Privy Council's solicitor which indicates this?

THE CHAIRMAN: The communication was verbal, not by letter.

MR. HERBERT SHEPHERD [A.], referring to the first portion of the By-law that "a Resolution respecting the adoption of a proposed By-law," &c., shall be carried "if there shall be present at least forty Fellows," said he had taken the trouble to find out what the average attendance had been at the General and Special Meetings of the Institute. He had taken the attendances of the whole of the members

for the last four years, and found that the average attendance worked out at 37 Fellows; and the most remarkable thing was that the number was exactly the same with regard to the Associates—viz. 37. Those figures were interesting, as showing that the Associates paid as much attention to and were as much interested as the Fellows in the business brought before the Meetings. He therefore regretted very greatly that the Committee and the Fellows who had brought forward these By-laws had not seen their way to give the Associates a more lively interest in the proceedings. He had also taken the attendances at discussions on By-laws separately, and found that whereas there were only 32 Fellows on an average who attended at the Meetings for discussions on By-laws, the Associates' attendances fell to 15. He should mention that he was leaving out of account the Meeting called for Fellows on the 29th July last to confirm the By-laws, at which they failed to obtain a quorum. With regard to the second paragraph, which related to a proposal affecting the property and management of the Institute, he questioned whether they had the power to insert this word "property." It was a well-known fact that a corporate body could not pass any By-laws which were not distinctly laid down in the Charter, and he failed to find it anywhere in the Charter. The provisions in the Charter with regard to By-laws failed altogether to mention property. There are in the Charter allusions to the funds of the Institute, but that referred to the income and not to the property.

MR. W. H. ATKIN-BERRY [F.]: Do we not understand, sir, that this amendment is made by the legal advice of the Privy Council; that it is not drawn by our own Council?

THE CHAIRMAN: Yes; the new By-law is drawn by our Council.

MR. ATKIN-BERRY: But this is marked A, and it is stated on the notice-paper that amendments marked A are by the advice of the legal adviser of the Privy Council.

THE CHAIRMAN: They are drafted by the Council of the Institute in accordance with the suggestions of the Privy Council.

MR. SHEPHERD: My point is with regard to the deletion by the Privy Council of the power to take a poll. You say that the Institute cannot possibly take a poll on any question.

THE CHAIRMAN: No. The Charter, by Clause 33, states: "The Royal Institute may from time to time by Resolution of a General Meeting, confirmed at a subsequent General Meeting, which shall be held not less than seven and not more than twenty-eight days after the former Meeting, make and adopt such By-laws as may be deemed expedient, and may in the same manner vary, suspend and rescind any By-laws and make and adopt others in their stead, but so that the By-laws for the time being be not in any respect repugnant to the law of England or inconsistent with this Our Charter"—that is to say, you cannot make By-laws that are inconsistent. Then paragraph (c) of Clause 34 says: "The mode, time and place of summoning and adjourning General Meetings, whether Ordinary, Business, Special, Annual or otherwise, and the quorum for and the mode of voting at such meetings, whether in person or by proxy, or by ballot or by voting papers, or otherwise, and the number of votes which shall form an effective majority at such meetings and the conduct of proceedings thereat." The real crux of the matter is the word "thereat." The Privy Council inform us that you must vote at a meeting in the room, and they cannot give us power to do anything else. I really do not think, if you come to consider it, that it is a hardship even to the provincial members, if they wish for any serious alteration in the constitution of the Institute, that they should have to come to London and register their vote here.

MR. SHEPHERD: The conditions are considerably altered. We have now, according to the KALENDAR, 2,226 members—1,338 Associates and 888 Fellows. Personally, I do consider it a hardship not being allowed to take a poll. One

has to remember, too, that these By-laws will possibly be in force for something like twenty years before they are revised. When the existing By-laws were first framed the total membership was about 1,100; in twenty-two years it has practically doubled itself. And there is a very much more important point to be considered—viz. that, in addition to the 2,200 members of the Institute, we have the members of the Allied Societies, who are in the profession but are not members of the Institute, and any resolutions or any proceedings which originate in this room affect their interest. I find that members of the Allied Societies who are not members of the Institute number roughly 1,190, and that there are some 320 members abroad. Hence the total number of professional men affected by some possible resolution or action taken by the Institute is close upon 4,000. My contention is that it is not right, it is not proper, that it should be laid down in the By-laws that 40 or 50 members of the profession should have power to pass a resolution which may practically affect 4,000. Therefore I urge most respectfully that this matter be referred back, so that the Governing Body might find some means by which architects who are not at present members of the Institute can at least express through their Societies their views on matters of importance.

MR. MAX CLARKE: I take it that they can, because the Charter says "by proxy."

MR. SHEPHERD: But under these proposed By-laws you are not taking any powers to do it by proxy.

MR. W. HENRY WHITE [F.]: We are all very grateful to Mr. Shepherd for bringing these figures before us. The general feeling apparently has been, amongst many Associates, that the Fellows do not take sufficient interest in the affairs of the Institute; but it appears that though they number considerably fewer and probably have less time at their disposal than Associates, the attendance is the same. Mr. Shepherd's figures are very interesting, and they strengthen us in accepting the Council's and the Committee's decisions upon matters which are reasonably left to them. I also think that many members of the Allied Societies who are not members of this Institute might become so.

MR. MATT GARRUTT [F.]: As I understand, the effect of the Chairman's statement is, that if we want a poll of the members we shall have to get another Charter.

THE CHAIRMAN: An alteration of the Charter.

MR. GARRUTT: Then I do not think the matter worth discussing further.

MR. K. GAMMELL [A.]: Perhaps the reason for Associates not turning up in larger numbers is that they have no right and no standing whatever in the matter when By-laws are being discussed; it is only by the courtesy of the Chairman that they are listened to—they have no voting power; and whenever a resolution has been carried it has been owing to the progressive Fellows, to whom I personally owe a very great debt indeed, because I proposed at one meeting that the number of Associates on the Council should be increased by two, and it was entirely by the action of the progressive members among the Fellows that it was carried.

MR. WILSON: Is Mr. Max. Clarke's contention right, that voting can be by proxy; because that is a very important matter in the case?

THE CHAIRMAN: Yes; we have power by the Charter to vote by proxy, but we have not drafted any By-law at present to deal with it.

MR. WILSON: If we agree to these By-laws, we have no power to alter them?

THE CHAIRMAN: We can alter them later by the sanction of the Privy Council.

MR. WILSON: I think, as Mr. Shepherd has pointed out, this is a most serious matter, affecting about 4,000 members. There might be some very material point governed by 40 Fellows.

MR. W. C. FENTON [F.] (Sheffield): As regards provincial architects, I think the answer to the objection raised by

Mr. Shepherd, that so many of the provincial architect would be unrepresented on occasions of this sort when important matters may come up for discussion, is that if they think the matter is of sufficient importance they will come here, as we ourselves have come to deal with the competitions question to-night. I myself have come from the North of England, and I am sure that if other provincial architects are sufficiently interested in any matter that they think will affect them seriously they will take the trouble to come too. But I do not think provincial architects need any defence or very much looking after; I believe they are quite willing and capable of coming and attending to business of that sort if they think it is necessary. I may say further that we always find there are a sufficient number of members of the Institute in London who will look after our interests for us on ordinary occasions; but on the other hand when we think that any matter is of importance we should come up and speak for ourselves.

MR. SHEPHERD: My point, which I think has not been quite understood, is that it would be possible for a resolution or an amendment to a resolution to be passed in this room without anybody who was not present being able to have any knowledge of it. That is the point I want to make clear. Is it not possible for a matter to be rushed through without the knowledge of the General Body?

THE CHAIRMAN: Under the By-laws we are now discussing, the necessary attendance has been actually doubled. That was done with the object of getting members to come here and take an active interest in any matter under discussion. When any alteration of the By-laws is put forward members would come from the provinces and discuss it, if the amendment is of serious moment and they think it worth their while. No resolution can be rushed through; every subscribing member has previous printed information of the exact terms of any amendment, alteration, or addition that may be proposed. If he wishes to take part in the discussion, he has but to come to the meeting and register his vote.

MR. T. H. WATSON [F.]: May I point out the principle on which an arbitration is conducted should there be more than one arbitrator? All the arbitrators meet together, carry on the discussion and make their award in the presence of the others. The same principle should apply here. The forty members or more whose attendance is required would be dealing with affairs that intimately concern every member, and it being competent to them to determine a question they should not come to a decision without hearing all sides. Members should be present in the room with others to hear what is to be said for and against and to give their decision upon it. I think that is a very important principle.

MR. A. SAXON SNELL [F.]: The fact has been referred to that we have no By-law enabling votes to be given by proxy. To discuss this matter notice would have to be given. A new By-law might be suggested, but we could not deal with it to-night.

MR. MAX CLARKE: We are discussing the draft By-laws, and can propose any amendment we desire.

THE CHAIRMAN: Yes. Any amendment bearing upon the subject.

MR. MAX CLARKE: I am afraid I have misunderstood the explanation given of these alterations on the notice-paper. It says: "The legal adviser to the Privy Council has indicated certain alterations which it is necessary to make in order to obtain the approval of the Privy Council. These alterations are stated below and indicated by the initial A." May I ask whether these By-laws were drafted by some member of the Privy Council or their legal advisers?

THE CHAIRMAN: The legal advisers to the Privy Council have indicated certain alterations and we have revised the By-law in accordance with these suggestions.

MR. MAX CLARKE: Have they indicated that voting by proxy is inadvisable?



THE SECRETARY: The Privy Council had before them the draft By-law as sent up from the Institute and they said they could not accept that, and pointed out certain changes that would have to be made. They have not been asked about proxy voting as the point had not arisen.

MR. MAX CLARKE: Personally, I do not think it makes the smallest difference, but it does appear to me that, if the Meeting think it desirable, they can insert a new clause providing for voting by proxy. I should like the Chairman's ruling upon it.

THE CHAIRMAN: It would be competent to the Meeting to propose a new clause; but, personally, I hope you will not attempt anything of the kind; it is much too great a matter.

MR. A. R. JEMMETT [F.]: There are some twenty of us here who now realise for the first time that under the new By-laws there will be no power of taking a poll of the whole Body. I cannot help thinking that members generally, if they knew what the point before us is, would want to come and discuss it. It seems to me to amount to a revolution in our constitution, and I think we ought not to pass this By-law until the whole of the members of the Institute thoroughly realise the point and have time to come and discuss it and say whether or not they want anything in the place of polling by voting-papers. Provincial members, I think, will feel very keenly about this, for there is already a feeling among them that the tendency is to try and run things up here without any consultation with them. I myself do not wish to go against anything the Council propose, but I think it is not advisable to pass such a By-law now without the whole of the members realising the condition of affairs.

THE CHAIRMAN: The passing of these By-laws does not mean that they are fixed for all time. Anything found to be a hardship in them could be remedied by having them altered.

MR. JEMMETT: You would have to go to the Privy Council again, and that, we have been told, costs a lot of money. I venture to suggest that a notice should have been inserted in the paper pointing out that the ballot was done away with and that this new By-law was proposed to take its place, and giving the reason for the change. If this had been done there would have been at least two or three times as many members present as there are. Again, we have been informed that the communication from the Privy Council on this point was simply verbal and not in writing. May I suggest that it would be only a right and proper thing—for our own protection—for the Institute to obtain the Privy Council's objection in writing before we alter the By-laws?

THE SECRETARY: May I explain that the Privy Council give us this advice as a matter of courtesy; we cannot demand it. The proper procedure is to send the By-laws in, and it is open to the Privy Council to reject them if they think fit. But what they have done in this case is to talk them over with us and point out what we may do and what we may not do. But it is only as a matter of courtesy.

MR. GAMMELL: I do not wish to raise anything immaterial, but this is a serious point. The member from the North who spoke just now said that if members in the provinces were sufficiently interested in any subject they would attend, and, I suppose, speak and vote upon the matter. On the last occasion when I was in this room, a month ago, the President of the Liverpool Society, I believe, was here to speak. I do not see him here to-night, although precisely the same matter appears on the Agenda.

THE CHAIRMAN: Mr. Eccles is in the Chair at a Special Meeting of the Liverpool Society.

MR. GAMMELL: Is not that in favour of Mr. Jemmett's remark that that gentleman would be here if he could be?

MR. SHEPHERD: I suggest that it is not right that this By-law should be allowed to go through without further consideration. I hope it will be referred back for all

members to have a chance to come to this room and go thoroughly into the matter.

MR. C. H. BRONIE [F.]: May I point out that there is no revolution at all in what we are going to do to-night? The revolution has been passed—it has been checked. We have been doing something that appears to be utterly illegal, and we come back to the position that we held before the previous By-laws were passed. Nothing that this Meeting can do to-night can by any possibility affect the Charter. We are told by the Privy Council, whose eyes are now open to the fact, that we have been doing an illegal thing and must not continue to do it, and nothing we can say or do to-night can alter that opinion. The Privy Council, of their courtesy, have told us what we may do and what we may not do. We are asked to send forward a provision on the lines they indicate, and I propose that a vote on that point be now taken. It is useless fighting here, trying to get a poll by means of a By-law which the Privy Council itself tells us is not provided for by the Charter.

MR. WILSON: The Charter ought to have embraced it; it has been remissness that it has not.

MR. MATT. GARbutt: A very similar result to that of a poll of all the members can be obtained by a proxy scheme, and it is open to members who feel strongly upon the point to move for a new By-law providing for voting by proxy.

MR. JEMMETT: In order that we may have power to vote by proxy, I move as an amendment that we draw up a By-law giving members power to vote by proxy in such a way as the Council think fit. I propose that in order to bring the discussion to a head.

MR. PERCY B. TUBBS [F.] seconded.

THE CHAIRMAN: Before putting the matter to the vote I should like to point out that we have been endeavouring for some considerable time to get these By-laws drawn up and approved by the Privy Council at the earliest possible moment, so that we may go on with the scheme of admitting Licentiate and getting the Institute into thorough working order. If this matter is to be referred back to the Council with a view to the bringing forward of a new By-law to provide for voting by proxy, it means further delay. For myself I cannot help thinking that proxy voting would be a dangerous proceeding to embark upon at the present time. I should mention that if the proposals before us are passed this evening, they will have to be confirmed at a subsequent Meeting, so that it is perfectly competent to any members to come here and raise objections at that Meeting, and I am sure they will be closely listened to.

The amendment being voted upon by show of hands was declared lost.

MR. JEMMETT, rising to a point of order, asked if the majority against his amendment had been sufficient to defeat it.

THE CHAIRMAN stated that the amendment had been defeated by a majority of two-thirds, the proportion required by By-law 62.

The original proposition being put as the substantive motion, Mr. Bronie pointed out that the last paragraph of the By-law provided that in all cases the voting shall be by show of hands, and a bare majority shall suffice. Did that refer to the confirmatory Meeting only? If it did not, then it was inconsistent with the clauses above which have a side-heading. The matter ought to be made perfectly clear. The CHAIRMAN having stated that the matter would be made clear, the original proposition was put as the substantive motion and declared carried.

THE CHAIRMAN: I have now to put before the Meeting the following Resolution which practically focuses the whole of the business we have done to-night:—That this Meeting having considered the alterations proposed by the Council in the Draft of the Revised By-laws passed at the Special General Meeting of the 21st July 1909 and confirmed at the Special General Meeting of the 10th August, approves and adopts such amendments, with



the exception of that proposed in By-law 24, where the following words should be substituted for those proposed to be omitted—viz. "or who shall take part in any competition as to which the Council shall have declared by a Resolution published in the JOURNAL of the Royal Institute that Members or Licentiates shall not take part"—and authorises that the Draft be revised in accordance therewith and submitted to the Privy Council.

The Resolution was declared carried on a show of hands, and the Meeting proceeded to the consideration of the Revised Regulations for Architectural Competitions.\*

The above Resolution was duly confirmed in accordance with Clause 33 of the Charter at a Special General Meeting held Tuesday, 15th inst. [see MINUTES].

"Force majeure."

Mr. C. V. Cable, in a letter to the Secretary a few weeks ago, asked for the legal definition of the term *force majeure* in Clause 25 of the Institute Conditions of Contract. "I have always taken it to mean," he says, "something over which the builder has no control, such as the supply of materials or fittings which are specially mentioned to be obtained from certain specified firms and which, by their delay in delivery, have delayed the completion of the building, notwithstanding the fact that they were ordered the moment the details were supplied, and that within three days of the signing of the contract. The case in point is ground-floor stone sills. Am I correct?"

The letter being referred to the Practice Standing Committee, the Committee expressed the opinion that Mr. Cable's interpretation was not correct, and advised the opinion of the Institute solicitor being taken on the question. This has been done, and the result is given in the following letter which has been addressed to Mr. Cable:—

16th December 1909.

DEAR SIR,—The opinion of the Institute solicitor has been taken with regard to the legal definition of the term *force majeure* employed in the Institute Form of Contract. In his opinion the interpretation of the words is expressed by an ordinary definition such as the following:—

"Circumstances or events which no human precaution could have averted or which no fraudulent intention could have produced; and those dangers and accidents which are beyond human power to control or oppose."

Thus, if a contractor agrees to put up a building and is prevented from doing so or delayed in completing his work by reason of earthquake or flood, he could plead *force majeure*; similarly, if an injunction were obtained by neighbours to restrain him from building for reasons not due to his own negligence, this would also be *force majeure*.

The meaning which you ascribe to the words in your letter to the Practice Committee is considered to be incorrect.

If a contractor agrees to supply materials and there is delay in delivery, this is clearly one of the

risks of the contractor and certainly does not come within the meaning of *force majeure*. If, however, the employer agrees to supply materials, then delay in delivery would not constitute *force majeure*, but would be a ground for demanding an extension of time for the completion of the contract and possibly damages occasioned by the delay.—Faithfully yours,

IAN MACALISTER, *Secretary*.

R.I.B.A. Sessional Papers in April.

The attention of members is called to the following change in the arrangements for April:—Professor Lethaby's Paper, "The Architecture of Adventure," will be read on the 18th instead of the 4th; and Mr. George Hubbard's Paper, "Architecture on the Eastern Side of the Adriatic," originally fixed for the 18th, will be read on the 4th.

The Housing and Town Planning Act.

During the debates on the Housing and Town Planning Act last Session Mr. Burns intimated his intention of forming a new branch of the Local Government Board, in which would be concentrated the various functions already vested in the Board in regard to the housing of the working classes, together with the important duties devolving on the Department under the new Act. It is now announced that the Treasury have assented to the appointment of the necessary staff, and the new Department will shortly be in working order. It includes a Comptroller with an adequate clerical staff. In view of the important new duties which Parliament has assigned to the central authority in connection with the administration of the Housing of the Working Classes Acts, it has been found necessary to appoint three housing inspectors, who will be concerned, not only with inquiries as to the necessity or sufficiency of housing accommodation throughout the country, but whose services will be available in connection with the inquiries arising out of appeals to the Local Government Board against closing and demolition orders. Such appeals have hitherto gone, in the first instance, to a court of summary jurisdiction, but under the new Act they are determinable by the Local Government Board. In connection with town planning, the Architects' Department of the Local Government Board has been strengthened by the appointment of Mr. Thomas Adams, for many years associated with the Garden City movement.

University of Liverpool School of Architecture.

Mr. W. H. Lever has given to the School of Architecture in the University of Liverpool three prizes of £20, £10, and £5 annually for the best scheme for laying out the land near the church in the centre of Port Sunlight, to provide sites for a village library, and picture gallery, a gymnasium, and a college for higher education. Mr. W. H.

\* This discussion, which has been adjourned to the 28th February, will appear in the next issue.

Lever further offers, if he carries out any of the schemes submitted, to pay the author of it £100. These prizes are open to students both in the School of Architecture proper and the Department of Civic Design. The former include in their schemes designs for the various buildings. Mr. Ronald Jones, architect, an old student of the School of Architecture, has given to the school a Travelling Scholarship for this year of £50, to be held at the British School at Rome. To this the British School has added a further £25. With these sums it is hoped that a student will be able to work at the British School for at least six months, and do a piece of restoration work under the Director of the School, similar to that done at the French School, but of smaller scope.

#### Smoke Abatement.

The Parliamentary Committee of the London County Council recommend that the resolutions passed on the 15th June 1909 with regard to the promotion of legislation dealing with the prevention of nuisance from smoke in the County of London be confirmed as required by sect. 4 of the Borough Funds Act, 1872, as applied by the County Councils (Bills in Parliament) Act 1903.

The resolutions referred to were as follows:—

(a) That, as regards nuisance from smoke in the County of London, application be made to Parliament in the session of 1910, to give effect to the following proposals:—

(i.) That sect. 24 (b) of the Public Health (London) Act, 1891, which provides that "any chimney (not being the chimney of a private dwelling-house) sending forth black smoke in such quantities as to be a nuisance" shall be a nuisance liable to be dealt with summarily under the Act, should be amended by the deletion of the word "black."

(ii.) That the word "chimney" in section 24 (b) of the Public Health (London) Act, 1891, should be deemed to include (a) openings through which smoke is emitted from buildings or places in which processes of manufacture are carried on, and the chimneys of any building or place where furnaces are used in operations carried on under statutory powers; (b) the chimneys of any Government workshop or factory.

(iii.) That in special cases of nuisance arising under sections 23 and 24 of the Public Health (London) Act, 1891, the proceedings in respect of any nuisance may, at the request of and by agreement with the sanitary authority, be taken by the Council in such special cases.

(iv.) That the power of the Council to take proceedings in respect of nuisance created by sanitary authorities under Section 22 of the Public Health (London) Act, 1891, should be extended to apply to smoke nuisance from electricity or other industrial works, or from premises used for the treatment or disposal of refuse, or for disinfecting purposes, or from baths or wash-houses or other buildings or wharves owned, leased, or occupied by sanitary authorities in which furnaces are used.

(v.) That the power of sanitary authorities under Section 14 of the Public Health (London) Act, 1891, to take proceedings in respect of nuisance arising outside their respective areas should be extended to the Council as regards smoke nuisance arising outside the County of London.

(vi.) That the Council should be empowered to expend such money as it may think expedient, not exceeding £500 a year, for the advancement of measures for the abatement of smoke nuisance.

#### Proposed New Government Buildings at Pretoria.

The *Times* of the 7th inst., under the title of "A South African Acropolis," gives an account from its Pretoria correspondent of the scheme for the erection of the proposed Government Buildings on Meintjes Kop, the nearest and most conspicuous of the hills which encircle Pretoria. The site, which is hardly more than a mile from the Church Square, the centre of public life in Pretoria, is still bare of human habitation, and would seem to be almost the ideal acropolis of a capital city. The author of the scheme is Mr. Herbert Baker [F.], *Ashpitel Prizeman* 1890, with whom the Transvaal Government has been in close consultation ever since Pretoria was selected as the administrative capital of the Union.

Mr. Baker's work (says the writer) is so familiar to every recent visitor to South Africa that it is hardly necessary to explain who he is and what he has done, except indeed to say that General Botha and his colleagues deserve every possible credit for having the strength of mind to make their selection of an architect at once instead of avoiding possible jealousies by the heart-breaking process of a public competition. All the more credit to them because, though it is nearly twenty years ago now since Mr. Baker first came to Cape Town at the suggestion of Cecil Rhodes, he has never quite outlived the South African prejudice against the "imported man." But Mr. Baker has been imported long enough to have left his mark deep on the country already. He is responsible for the modern Groote Schuur—the wonderful adaptation of the old Dutch homestead where Mr. Rhodes lived on the slopes of Table Mountain and where the South African Prime Ministers of the future will have their official residence during the Parliamentary session. He designed the classic temple in Mr. Rhodes's memory which stands on a spur of the hill above the Groote Schuur pine woods. He built Government House at Pretoria after the war, and so many private dwellings that it may be said that a "Baker house" has become part of the indispensable equipment of a South African magnate. The new cathedrals at Cape Town and Pretoria (both half-finished at the present time) are his; and the country is dotted with his smaller churches. With the exception of some additions to the Government buildings at Bloemfontein which were largely destroyed by the disastrous fire of 1908, Mr. Baker has not so far had very much scope for exercising his imagination on the usually prosaic subject of public offices. Possibly his style is too severe and his conditions too exacting to be successful where the choice of a design rests with the committee of a town council or the directors of a bank. But, however that may be, he is certainly the one man in South Africa to-day whose name occurs at once in connection with the public offices of a national capital, and it is not unpleasant to think that the genius which was first recognised by Mr. Rhodes should be devoted to such a work.

Mr. Baker proposes to place two identical blocks of offices on the level ground of the shelf of Meintjes Kop—one at either side of the break—and to link them with a semi-circular colonnade running round the hollow behind them. He suggests that the hollow itself might be converted some day into an outdoor amphitheatre of seats, after the old Greek fashion, where a large gathering of people could be assembled on occasions of national ceremonial. In front and facing the town there will, in process of time, be gardens and terraces and public statues. On the slopes below the shelf will be room for future additional blocks of offices. There is every prospect, too, that the municipality, which (like most of these bodies in South Africa) owns a large tract of "town lands" at the

base of the kopje, will co-operate with the Government by laying it out as a public park. Finally, Mr. Baker has designs on the extreme spur of the kop to the west for a Union monument or "Temple of Peace."

The immediate necessity, and probably all that will be taken in hand at once, is the principal double block of offices with their connecting colonnade. I gather that Mr. Baker's designs contemplate that each block will be of three stories and will contain a partly open courtyard, like the Italian and Spanish buildings, for purposes of coolness. For the same reason, and to produce an effective contrast of light and shade, the main façade will be broken with big projections, while the general scheme of a central amphitheatre with two projecting wings is designed with the same objects. On either side of the central colonnade, that is, on the inner side of each block of buildings, will be a dome. Below the main buildings there are to be solid stone basements pierced with deep arches with the idea of carrying out the design of a capital set upon a rock. . . . The material will presumably be the white stone of the country. . . . The new buildings will face right across the town to the two kopjes with their coping of disused forts which stand like sentinels on either side of the Fountains Valley. The visitor will see them from the first moment of his arrival at the railway station—a prosaic structure which is also, by the way, to be the object of another of Mr. Baker's transformations. They will be visible from Church Square and the present business quarter in the central hollow of the town. From the "Sacred Hill" itself the visitor looks westward down the Magaliesberg Mountains as far as the great historic Transvaal landmark of Silikats Nek, which is just visible on the horizon, thirty miles away, and southward again along the ridges of the Witwatersrand till they disappear behind the high ground immediately surrounding the town. Pretoria lies just below, spread out like a map at his feet. When the foreground is cleared of its scrub and boulders, and the view of the distant hills is only framed with the white pillars of the colonnade, it will certainly challenge comparison with that to be seen from any capital in the world.

#### Architects' Technical Bureau.

We are requested to announce that a meeting of this institution will be held in Bloomsbury Hall, 24 and 25 Hart Street, Bloomsbury, on Wednesday, 23rd February, at 8 o'clock, for the consideration of the Standardisation of Catalogue and Trade Literature, for the more convenient handling and reference by an architect than is at present possible. Members of the Institute are specially invited to attend.

#### The late J. M. Swan, R.A.

The death is announced, at the age of seventy-two, of Mr. John MacAllan Swan, R.A., LL.D., the well-known sculptor and painter of animal subjects. Mr. Swan was trained at the Worcester School of Art, and afterwards at Lambeth, under Mr. J. L. Sparkes. He afterwards went to Paris, studying first under Gérôme, and then under the late Bastien-Lepage and M. Dagnan-Bouveret. He also worked at sculpture under M. Frémiet. He first exhibited in the Academy in 1878, and was elected A.R.A. in 1894 and R.A. in 1905. Mr. Swan was an occasional visitor at the Institute, and at one of its General Meetings in 1906 read a Paper on Metalwork [JOURNAL, 27th January 1906].

## ALLIED SOCIETIES.

### Leeds and Yorkshire Architectural Society.

On the 10th February, before a meeting of this Society, Mr. Raymond Unwin delivered a lecture on "The Planning of Suburbs," illustrated by an extensive series of views and plans of the Hampstead Garden Suburb and typical examples of town planning abroad. Mr. Unwin said that the successful setting out of such a work as a new city would only be accomplished by the frank acceptance of the natural conditions of the site; and, humbly bowing to these, by the fearless following out of some definite and orderly design based on them. To straighten a river, level a hill, fill up a valley, or even cut down a fine clump of ancient trees, to make the site fit some preconceived design, would be presumptuous folly. Such natural features should be taken as the keynote of the composition; but beyond this there must be no meandering in a false imitation of so-called natural lines. Let our avenues be straight or boldly curved, not aimlessly crooked; and let our open spaces be not shapeless patches, but squares, circles, or other orderly forms. The glittering path of the river as it winds across the plain, or the slope of the mountain range standing out in silhouette against the sky, delight us indeed; but the inconceivably complex conditions which form these curves have no part in any work of ours, and, in attempting to mimic them, we but miss that beauty of orderly design for the creation of which alone power has been given to us.

Taking the Hampstead Garden Suburb by way of illustration, one can see the importance of carefully studying the site, preparing a survey of the trees and other features on the land, together with a contour plan, before attempting to lay it out. The convenience of access to certain points such as the railway station, drainage facilities, proper gradients for the roads, etc., will indicate generally the lines which the more important ones will take, while the cutting up of the land into the building plots of suitable sizes, with due regard for economy in length of road and proper consideration for the aspects of the buildings, will determine in a general way the lines of many of the building roads. The preservation of the outlook across any open space available should be considered.

Having, in a general way, determined all these factors, the problem becomes essentially very much one of the exact lines and arrangement of the roads, together with the building lines, and the placing of the buildings must be determined primarily on architectural grounds to secure satisfactory street pictures, whether of a picturesque or more dignified and architectonic character. In dealing with areas devoted to cottages, economy in roads is the first consideration. At Hampstead, by means of a special Act of Parliament, power was obtained to make roads limited to 500 feet in length, of a width of 20 feet, provided the houses on each side were not less than 20 feet apart. As justifying the granting of this privilege the Trust bind themselves not to build more than an average of eight houses to the acre over the whole estate.

The passing of the Town Planning Act affords an opportunity, probably for the first time, for controlling the character of suburban development, and it will be the duty of architects in future to regard their buildings as parts of a total picture rather than as isolated units. At the same time an immense opportunity will be afforded for considering streets and areas as a whole,

and for producing architectural grouping on a large scale. If wise use is made of the powers given in the Act, and if the citizens, and especially if the architects and surveyors will co-operate, it may be possible to stop the devastation going on round all our large towns, and begin to build up suburbs worthy to be the homes of the people.

## COMPETITIONS.

**Secondary School at Peterborough.**—Members of the Royal Institute are advised that the Competitions Committee are in communication with the promoters with a view to the amendment of the conditions of this competition.

**Public Elementary Church Schools, Bromley, Kent.**—The following architects have been invited by the trustees and managers to submit designs in a limited competition for these schools to be erected at Mason's Hill, Bromley:—Mr. H. W. Burrows [A.], Mr. Evelyn Hellicar [A.], Mr. H. R. Latter, Messrs. Russell [F.] & Cooper [F.], Mr. C. H. B. Quennell [F.]. The assessor appointed is Mr. H. P. Burke-Downing [F.].

**Public Library, St. Albans.**—Mr. A. W. S. Cross [F.] has been appointed to act as assessor in this competition.

**Oldham Town Hall Extension.**—Mr. G. H. Wilmoughby [F.] has been appointed to act as assessor in this competition.

## MINUTES.

### Special General Meeting 7th February 1910.

At a Special General Meeting, summoned by the Council in accordance with Clause 33 of the Charter, held Monday 7th February 1910—Present, Mr. James S. Gibson, *Vice-President*, in the Chair; 25 Fellows (including 2 members of the Council) and 15 Associates—the Minutes of the Special General Meeting held 10th August 1909 [JOURNAL, 28th August] were taken as read and signed as correct.

The Chairman announced that the Meeting was called (1) to sanction alterations in the draft By-laws, and (2) to discuss the Revised Regulations for Competitions.

The various alterations in the draft By-laws being put from the Chair as printed in the notice-paper and voted upon separately, it was

RESOLVED, that the alterations proposed in the draft By-laws 1, 2, 4, 7, 13, 14, 25, 26, 30a, 32a, and 58 be agreed to; that in By-law 24 the following words be substituted for those proposed to be omitted, viz. "or who shall take part in any competition as to which the Council shall have declared by a Resolution published in the JOURNAL of the Royal Institute that Members or Licentiates shall not take part"; that the proposed new By-law be inserted after By-law 35; and that By-laws 45 and 63, as printed in the draft, be omitted.

On the proposal to substitute a new By-law for the draft By-law 65, an amendment, moved by Mr. A. R. Jemmett [F.], and seconded by Mr. Percy B. Tubbs [F.], that a new By-law be inserted giving members power to vote by proxy in such a way as the Council think fit, was negatived on a show of hands.

The original proposition—that the proposed new By-law

be substituted for By-law 65—was then put from the Chair and agreed to.

Finally, it was

RESOLVED, that this Meeting having considered the alterations proposed by the Council in the draft of the revised By-laws passed at the Special General Meeting of the 21st July 1909 and confirmed at the Special General Meeting of the 10th August, approves and adopts such amendments, with the exception of that proposed in By-law 24, where the following words should be substituted for those proposed to be omitted—viz. "or who shall take part in any competition as to which the Council shall have declared by a Resolution published in the JOURNAL of the Royal Institute that Members or Licentiates shall not take part," and authorises that the draft be revised in accordance therewith and submitted to the Privy Council.

The Meeting proceeded to the consideration of the Revised Regulations for Architectural Competitions, and after several members had spoken, the consideration of the matter was adjourned on the motion of Mr. W. Gilmour Wilson [F.], seconded by Mr. A. Saxon Snell [F.].

The proceedings terminated at 10 p.m.

### Ordinary General Meeting, 14th February 1910.

At the Eighth General Meeting (Ordinary) of the Session 1909-10, held Monday 14th February 1910, at 8 p.m.—Present: Mr. Ernest George, A.R.A., *President*, in the Chair; 36 Fellows (including 10 Members of the Council), 32 Associates (including 1 Member of the Council), and numerous visitors—the Minutes of the Meeting held Monday 31st January 1910 having been published in the JOURNAL, were taken as read and signed as correct.

A Paper by Mr. Edward Warren, F.S.A. [F.], on the LIFE AND WORK OF GEORGE FREDERICK BODLEY, having been read by the author and illustrated by lantern slides, a discussion ensued and a vote of thanks was passed to Mr. Warren by acclamation.

The proceedings terminated at 10 p.m.

### Special General Meeting (By-laws), 15th February 1910.

At a Special General Meeting, held in accordance with Clause 33 of the Charter, on Tuesday 15th February 1910, at 5.30 p.m.—Present: Mr. James S. Gibson, *Vice-President*, in the Chair; 31 Fellows (including 7 Members of the Council), 8 Associates (including 1 Member of the Council)—the Minutes of the Meeting held Monday 7th February were read and signed as correct.

The Chairman, having explained the purpose of the meeting, moved, Mr. Henry T. Hare, *Hon. Secretary*, seconded, and it was

RESOLVED, unanimously, that this Meeting, summoned in accordance with Clause 33 of the Charter, hereby confirms the Resolution passed at the Special General Meeting of the 7th February—viz. "That this Meeting having considered the alterations proposed by the Council in the Draft of the Revised By-laws passed at the Special General Meeting of the 21st July 1909 and confirmed at the Special General Meeting of the 10th August, approves and adopts such amendments, with the exception of that proposed in By-law 24, where the following words should be substituted for those proposed to be omitted—viz. 'or who shall take part in any competition as to which the Council shall have declared by a Resolution published in the JOURNAL of the Royal Institute that Members or Licentiates shall not take part,'—and authorises that the Draft be revised in accordance therewith and submitted to the Privy Council."

The proceedings then terminated.

